

# SQUARE DANCING

JANUARY, 1972

50¢ PER COPY

THE  
OFFICIAL  
MAGAZINE  
OF

The  
*Sets in Order*

AMERICAN  
SQUARE  
DANCE  
SOCIETY



1972

TIME FOR  
SQUARE  
DANCING



# Just imagine the FUN of dancing on the RIVER THAMES!

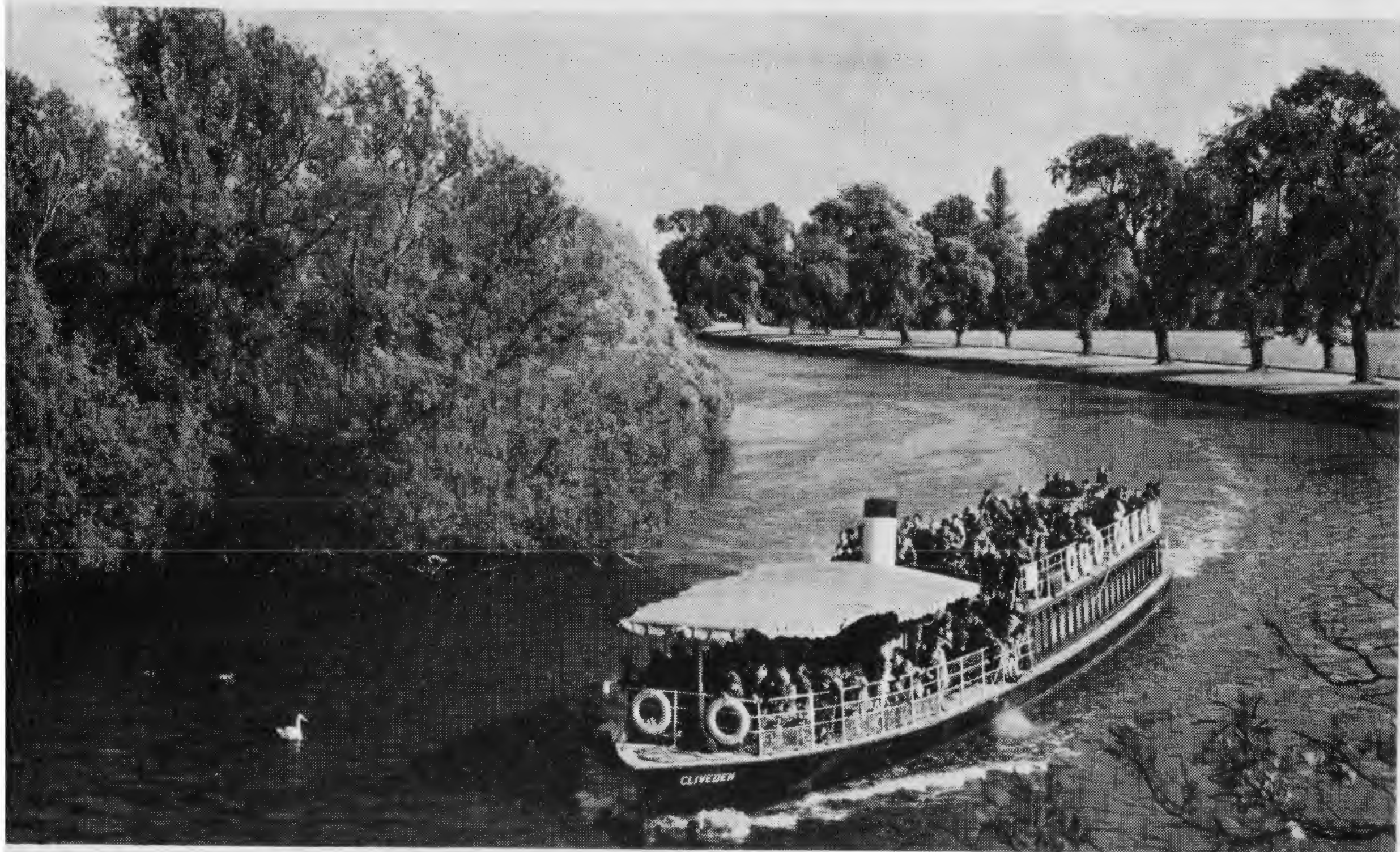


Photo by British Tourist Authority

## *Come join us!*

**D**on't miss the opportunity of a lifetime for a firsthand view of the lush, green English countryside. Travel with square dancers to such out-of-the-way places in Europe as Budapest, Hungary; Pompeii and the Isle of Capri, Italy; Brussels, Belgium and a wonder cruise on the Adriatic along the Yugoslavian coast line.

The tour dates are from September 14 thru October 5, 1972. Your tour escorts will be Bob and Roberta Van Antwerp and Bob

and Becky Osgood. During the three weeks there will be opportunities to square dance, to see the major sights each area has to offer and to enjoy leisure moments when you can go off and adventure on your own.

The complete, illustrated brochure was included in the October issue of **SQUARE DANCING**. If you have any questions or if you would like extra copies for friends please write to us.



**The AMERICAN SQUARE DANCE WORKSHOP**

462 North Robertson Blvd. Los Angeles, Calif. 90048

# Alitalia

# BOAC



# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

It's not easy to find the words to say all that is in my heart. I just want the square dancers all over who wrote to us and who sent their love in one way or another to know that it meant so much to Ed and to me. Ed was always extremely proud of being a part of this activity and during his final months this fond feeling toward those wonderful people who share this activity increased. For my part, your letters of sympathy, encouragement and love helped greatly during difficult times. Thank you all.

Drucilla Gilmore  
Yucaipa, California

Dear Editor:

On April 10th of this year I was seriously injured in a motorcycle accident, fracturing my leg. Since I was unable to call my regular



## This Month's LINEUP

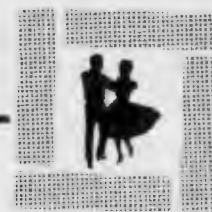
- 3 From the Floor
- 5 Hot Line — Latest News
- 7 Fashion Feature
- 11 Proper Costuming
- 12 What Are They Dancing
- 14 SIOASDS Membership Bulletin Twenty Four
- 15 Guide to Better Dancing
- 16 Take a Good Look — Sweep a Quarter
- 17 The Dancers Walkthru
- 20 Square Dance Diary
- 21 The Frontier Dance — Robert Cook
- 23 Callers Textbook Chapter Thirteen — Timing
- 28 Roundance Module
- 29 Paging the Round Dancers:  
Beryl and Peggy Lewis
- 30 Style Lab — Four Couples Star Thru
- 32 National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Caller/Teachers Workshop
- 46 Caller of the Month: Bill Peterson
- 52 On the Record: Reviews
- 76 Square Dance Date Book

dances, two local callers, Bill Owsley and Pat Gale were contacted and on very short notice filled in for me. Within a very short time, unbeknown to me, several benefit dances were held . . . Johnny Schultz, Bill Owsley, Vic Ingolia, Chuck Meyer and Jack Sollee donated their services. Since I had no hospitalization  
(Please turn to page 47)

## SQUARE DANCING

OFFICIAL PUBLICATION OF THE

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIV - NO. 1

Printed in U.S.A.

Copyright 1972, Sets in Order, Incorporated  
All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

**Membership \$5.00 per year includes 12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

### GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Dancers Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434



# HEADQUARTERS FOR NEWCOMB

## P. A. SYSTEMS and ACCESSORIES

OVER 70 SYSTEMS TO CHOOSE FROM

**TR 1640 M-E2**

**ONLY \$289.50**

F.O.B. LOS ANGELES

\$96.00 DOWN

\$17.74 PER MONTH — 12 MONTHS

Calif. Add 5% Sales Tax.

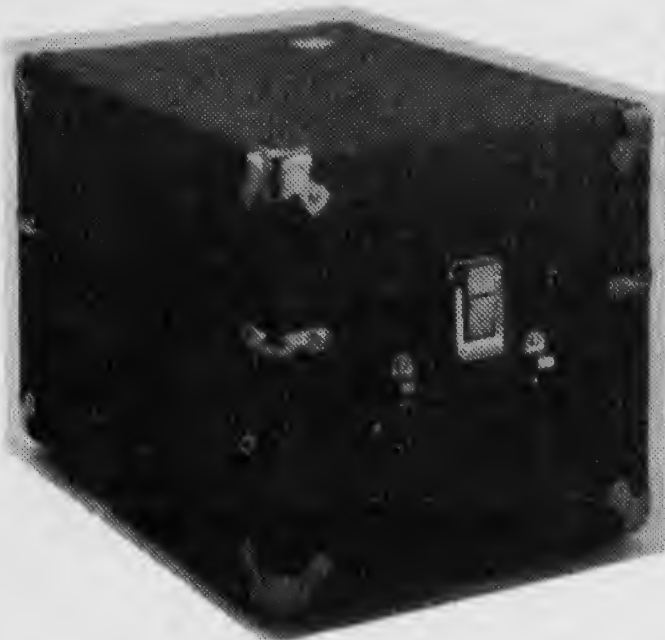
**WRITE FOR FREE BROCHURES**

### NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.

**MODEL - RC - 7**

This case is made of laminated plywood, covered inside and out of high grade grey vinyl washable material and protected with metal corners and knees. Come-apart hinges eliminate strain at this point. This attractive record case matches all Newcomb PA systems.



**\$14.95**

Postage \$2.00



## mike cozy

- Holds and protects any microphone up to 10½ inches long
- Plus 20 feet of cable
- Easy to store . . . handy to carry sturdy metal zipper
- Handsome pebble-grained in rich mocha color
- Multiple seams finished with vinyl welt
- Durable, heavy-gauge Naugahyde exterior
- Extra-protection ¼" foam inner pad on mike compartment exterior
- Smooth plastic-lined mike compartment
- Separate cable compartment
- Handy carry tab



**\$5.95**

Plus 75c Postage

**Californians: Add 5% sales tax**

Phone (213)–652–7434



**Callers' Supply Company**

P. O. BOX 48547, LOS ANGELES, CALIFORNIA 90048



## RED HOT

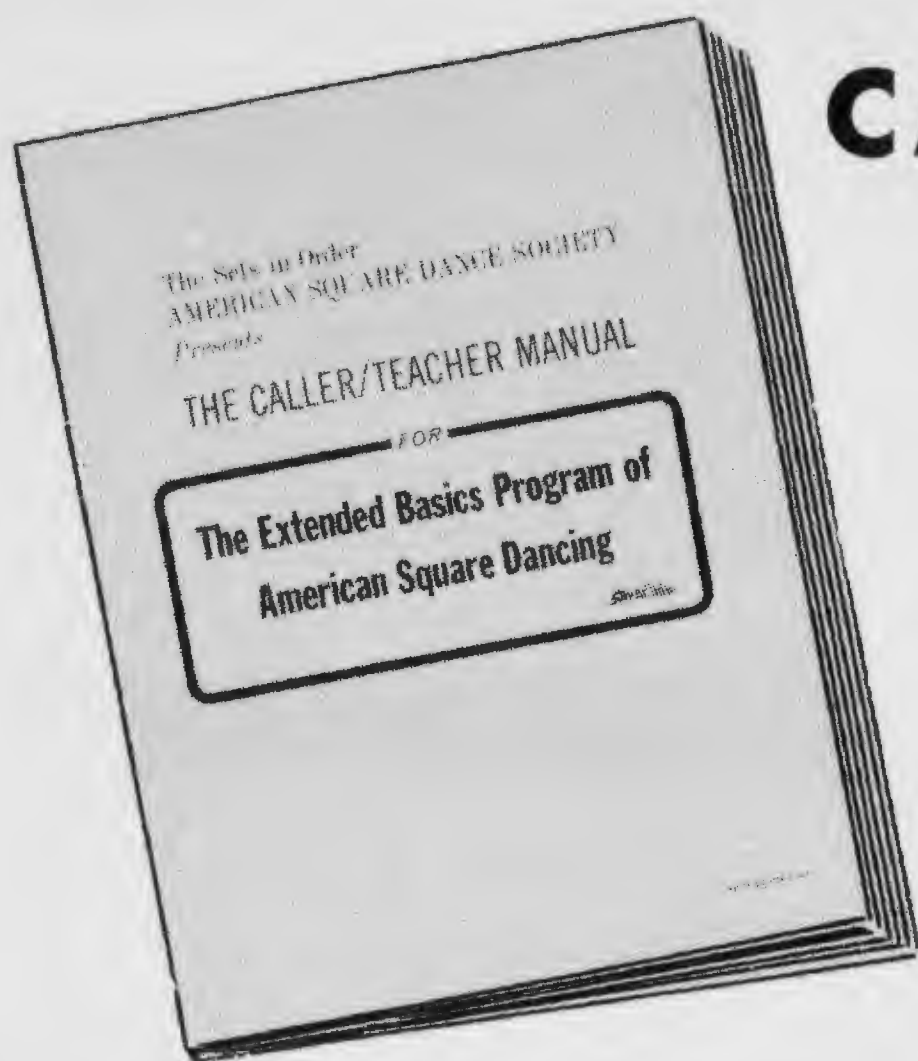
*Line*

**CALLERS IN THE NEWS:** Catch Arnie Kronenberger on the syndicated TV show "To Tell the Truth." Arnie gets little opportunity to talk but does some calling with a group of east coast dancers who open the show. You'll notice Al and Bea Brundage as members of the square. Program (No. 1073) will air in New York sometime during the month of January; the week of February 2 on WTTG in the Washington, D.C. area; on KTTV Channel 11 in Los Angeles on Wednesday, February 23rd. Other cities - check your local channel listings for program schedule. Garry Moore is emcee.....Bob Page sidelined with stroke. Confined to the hospital in late November Bob was released as greatly improved a few days later, scheduled for surgery December 27th in Hayward, California.

**THE NEW YORK TAX SITUATION:** Action by the State of New York to retroactively collect amusement tax from square dance clubs has apparently been limited to two clubs in the Binghamton area. Court postponements have temporarily slowed things down with no indication of future action. Square dance interest throughout the State and across the country has been high.

**ASSOCIATIONS VOTE ON SQUARE DANCE WEEK 1972:** Working to determine dates most satisfactory with the majority of areas, returns from questionnaires are being compiled by Ted Anthony in New Jersey and Keith Kitching, Canada. 52 questionnaires received to date represent the following areas: Alabama, California, Colorado, Delaware, Washington, D.C., New Jersey, Pennsylvania, European Association, Florida, Iowa, Idaho, Illinois, Kansas, Louisiana, Massachusetts, Michigan, Montana, Nevada, New York, Ohio, Oklahoma, Rhode Island, South Dakota, Texas, Utah, Virginia and 4 areas in Canada. In order to allow all areas the opportunity of expressing their own preference for Square Dance Week 1972 the actual dates will be announced in the February issue of the HOT LINE. Every area association in the world is invited to take part in the poll. Those representing the associations, in addition to expressing their preference should indicate whether their area will be willing to go along with a majority vote if it turns out to be a date other than their prime choice. Canadian representatives should send their votes to Keith Kitching, 4906 Lochside Dr., Victoria, B.C.; U.S. and overseas reps to Ted Anthony, 109 Massachusetts Avenue, Cherry Hill, N.J. 08034, deadline January 7, 1971.





# CALLERS/TEACHERS

## Here's the Book You've been waiting for

This is the teaching manual based on more than twenty years of training new dancers. Not just a collection of calls but a step-by-step, in-depth approach to the whole art of teaching and calling. This (blue) Extended Manual covers Basics 51-75 and takes over where the (yellow) Basics Manual leaves off. Complete with more than 600 dances and drills created by Willard Orlich and Bruce Johnson.

Each Basic is a chapter in itself and contains a clear definition of the basic, a proven teaching procedure, trouble spots and tips on styling.

Dance drills are stair-stepped according to complexity, with the simplest drills first. The chapters are augmented by clear, descriptive diagrams.

### (60) SPIN THE TOP

**DESCRIPTION:** From an Ocean Wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn with adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another Ocean Wave formation of four, at right angles to the original formation.

#### BACKGROUND:

How much can you do from an Ocean Wave formation? Apparently there is no limit. So far we have done the Swing Thru (56) and Circulate (57) along with the Run (58) and the Trade (59), and now comes a variation that not only shuffles the dancers within the line but changes the relative direction of the line by 90°.

#### NUMBER OF BEATS (steps):

In itself the movement can be done comfortably in eight steps.

#### TEACHING PROCEDURE:

Working from a standard Ocean Wave formation (i.e., two facing couples Do Sa Do to an Ocean Wave, etc.) the introduction of this material can be done either within the confines of a square with one or two Ocean Wave formations working simultaneously, or, in the big circle with everyone involved at the same time. We prefer this latter method as it will be quite graphic to all those participating whether or not the lines are facing in the correct direction. As in the case of Swing Thru (56), a Spin the Top can be done from two facing couples without a Do Sa Do to an Ocean Wave. Simply step up and you're ready to go. Rule: Ends turn half (either right or left hands depending on your setup). Then, using alternate hands, the centers turn three quarters as the ends move up one quarter position. Once in the Ocean Wave formation the movement can be introduced in the following manner:

- (1) This movement, Spin the Top, is similar to a Swing Thru. As a matter of fact, let's do the first four steps that you would do in a Swing Thru.
- (2) Everybody, turn by the right hand halfway around and stop.
- (3) Now we have the ladies on the end of each line and the two men in the center holding left hands palm to palm, elbows down.
- (4) We're going to divide this into two parts. First of all if the ladies will stay right where they are we'll take the men's part. So men, let go of the lady's hand with your right hand.
- (5) Men, retaining that left handhold with the other hand you're going to move forward three quarters of the way around until you're standing at right angles to the position where you now stand. Ready, turn, two, three, stop. (If you haven't moved three quarters of the way adjust so that you will have gone just that distance.)

- (6) Now, you men stay where you are, keep your right hands up and ready and we'll take the ladies.
- (7) Ladies, in a minute (not yet) you're simply going to move forward one quarter. Ready, move two, three, stop. Now it didn't seem to take you as long to move your one quarter as it did for the men to move their three quarters, but remember you will be working on the outside, while the men who are working on the inside have actually less ground to cover.
- (8) At this point we're in an Ocean Wave again with the ladies on the outside to start. Let's take those first four steps. Men, let go in the center, everybody turn by the right hand halfway around and stop.
- (9) Ladies, take left hands with the other lady in the center. Release right handholds with the men.
- (10) Men, you stay in place while the ladies do the work. Ladies, in a minute (but not yet) you're going to turn forward three quarters of the way around until you're at right angles with the position you're now in. Ready, go, two, three, stop. Check where you are and be sure you've gone just three quarters.
- (11) Now, men, in a minute you will move forward four steps, offer your right hand and get into an Ocean Wave. Ready, go, two, three, stop.

Using descriptive language, try the same drill slowly, twice as before, so that the dancers will end in their original starting position. Next, try calling the movement Spin the Top. Start it from an Ocean Wave Balance and end it with another balance before moving on to repeat it a second time. You will find that it is a fairly simple matter after teaching it in this way to call a double Spin the Top and realize that the dancers will move smoothly through the movement once and then without stopping, repeat it a second time.

Heads lead right circle to a line  
Spin the top, boys trade, girls trade  
Spin the top, boys trade, girls trade  
Cross trail thru to a left allemande

Side ladies chain across  
All four ladies chain  
Promenade, head couples back track  
Do sa do the same sex to ocean wave  
Spin the top, step thru  
Centers square thru three quarters  
Outsides turn back to  
Left allemande

Head couples spin the top then turn thru  
Do sa do the outside two to  
Ocean wave and balance  
Spin the top again and turn thru  
Partner trade, spin the top double  
Cross trail thru to the corner  
Left allemande

One and three lead right circle four  
Head gents break to a line  
Forward and back  
Spin the top two times  
Cross trail thru  
Left allemande

Head couples spin the top and don't stop  
Swing thru, pass thru  
Swing thru the outside two  
Spin the top and don't stop  
Pass thru on to the next  
Spin the top and double it too  
Pass thru on to the next  
Star thru, dive thru  
Square thru five hands  
Left allemande

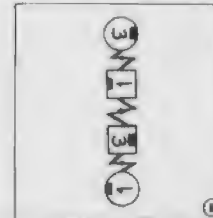
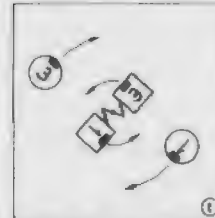
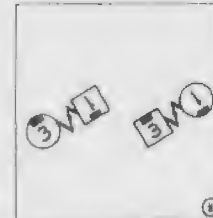
Head couples box the gnat  
Do sa do to ocean wave and balance  
Spin the top and when you do  
Right and left thru  
Same two spin the top double  
Same two swing thru and then  
Turn thru left allemande

All four ladies chain across  
Head couples right and left thru  
Same two swing thru, spin the top  
Right and left thru, pass thru  
Right and left thru the outside two  
Swing thru, spin the top  
Right and left thru  
Pass thru, bend the line  
Right and left thru, swing thru  
Spin the top, right and left thru  
Inside arch dive thru  
Right and left thru, swing thru  
Spin the top right and left thru  
Cross trail to left allemande

One and three lead right circle four  
Head gents break to a line  
Forward and back  
Right and left thru  
Spin the top four times  
Cross trail thru, left allemande

Head ladies chain right  
New head ladies chain across  
Head couples star thru  
Swing thru, triple spin the top  
Square thru three hands, separate around one  
Into the middle star thru  
Spin the top, triple swing thru  
Pass thru square thru three hands  
Left allemande

#### INSTANT REPLAY



Starting from an everyday garden variety of an Ocean Wave (A), the two couples will turn by the right (B) halfway around (180°). Releasing handholds with the ladies, the men in the center take left hand holds and turn three quarters in a counterclockwise direction as the ladies move forward one quarter on the outside (C). Because of the greater distance to be traveled by those on the outside, the dancers meet simultaneously in another Ocean Wave at right angles to their starting wave (D). As an additional teaching aid it is suggested that while practicing the balance forward and back be used as the dancers reach the Ocean Wave.

For sale at your square dance record dealers  
or by writing the publishers

The Sets in Order American Square Dance Society  
462 North Robertson Blvd., Los Angeles, California 90048

REGULAR PRICE

**\$5.00**



# fashion feature



What better way to start off the New Year than in an elegant party dress! Jeanne Thornburg of Ridgecrest, California, models her own design of a delicate beige dacron-cotton fabric. The skirt is topped with five rows of lace in a deeper beige shade set off with a dark brown velvet ribbon. The same lace is used in a double ruffle around the neckline and falls over the shoulders in lieu of a collar.



**ANNOUNCING**  
**Asilomar**  
**summer, 1972**  
**July 23-28**

For the vacation you'll never forget, you're invited to join us the fourth week in July for a square dance experience of a lifetime. Asilomar is a most unusual conference grounds on the beautiful California coastline and Square Dancing Asilomar is a production of The Sets in Order American Square Dance Society. You'll enjoy square dance, round dance and contra dance workshops in the daytime and parties every night. There are afterparties, delicious meals, picnics and modern, comfortable living accommodations. The one reasonable fee you pay includes everything.

As always an outstanding team of callers and teachers serve as your friendly staff. Here's the roster for Summer '72:

Don Armstrong  
Bruce Johnson  
Arnie Kronenberger  
Bob Van Antwerp  
Rounds by Manning and Nita Smith  
Your hosts Bob and Becky Osgood

Those attending recent Asilomar sessions will automatically be receiving your Summer '72 Asilomar brochure. Others may have a free illustrated brochure and application by writing:

**ASILOMAR**

THE *Sets in Order*

**AMERICAN SQUARE DANCE SOCIETY**

462 North Robertson Boulevard • Los Angeles, California 90048





*Let's not overlook*

# STANDARDIZATION

*and its importance to  
the FUTURE of the activity*

part one in a series

**D**ID YOU EVER STOP TO THINK what it might be like if every square dance club decided to use its own independent method of dancing? Let's say that in your club everyone Promenaded with the near arms hooked together and for a Swing you hooked elbows, man's right to the lady's right.

In addition, let us suppose that instead of the sliding walk you now use, everyone in the club skipped and that in a Right and Left Grand each dancer used a hands-up pigeon wing grip — instead of the hands-down variety you're probably accustomed to. If this were the way you had been taught to dance chances are that, knowing no other way of doing each movement, this method would be just right for you. You'd work on this styling until it was comfortable and could be done smoothly to the beat of the music.

## **Each on His Own**

Now imagine that *every* club in your area had *its own* style of doing the basics. There might be eight different ways to do a Swing and any number of positions for a Promenade, etc., and let's say that they were all in use. It would be fine as long as no dancer left the comparative safety of his own square dance club and ventured out to visit any of the other club in his area.

As far-fetched as all of this may sound, to a degree this was the situation in square dancing just following WWII. It was not quite as confusing as the picture we've just painted but

each area had its own peculiar styles and it was difficult to learn to dance in one area and then comfortably dance in another. When the first festivals and roundups were introduced in the late 1940s there were all kinds of problems. "Which hand is on top for a Promenade?" (The Texans at one time joined the lefts on top.) "How do you Swing?" (There were so many ways.) And so our supposition is



more than mere fantasy. The problem of different styles in dancing has been and can be a reality.

For a minute, let's go back to that mythical community where each club does its own thing, and imagine that in some of the clubs they substituted calls. For example: In the Wagon Wheeler Club they took the standard call Allemande Left, but instead of doing an Allemande Left movement every one of the men went across the set and did a Box the Gnat. Here again, as long as this group of dancers danced *only* with each other and as long as they knew what an Allemande Left meant to them there might be no problem. But let the doors of their hall be opened to guests who customarily dance in other clubs where an Allemande Left means what we ex-



pect it to mean, and pure bedlam results.

Much of the confusion in the earlier days of contemporary dancing came from poor memories or the lack of adequate documentation. There is an example of the figure All Around Your Left Hand Lady being taught in Dallas, Texas as a left shoulder Do Sa Do (instead of passing right shoulders). The entire Dallas area learned this method and all went well until some dancers from Oklahoma, who had learned the movement in its correct form, came down to Dallas for a festival. You never saw such traffic jams as the dancers tried to figure out which way to go.

#### **Future in Jeopardy**

The problems were not small ones and for a time it appeared that the future of contemporary square dancing hung in the balance. Here was a new "baby" and unless something were done and done quickly it would never reach maturity. The answer was a natural and wonderful one. The callers, most of whom had worked as lone wolves up to this time, teaching what and how they wanted, got together. In one area alone more than 100 of the local callers met and appointed a group of their members to study the basic movements and to bring back to the larger group their recommendations for a standard way to dance each basic smoothly and comfortably.

To accomplish this there was a great deal of unselfish give and take among the callers. Demonstrations of various methods of doing each of the movements were presented and studied. Consideration was given to the different ages of those participating in square dancing and the basis for each decision was a style that could easily be taught, that would provide the greatest enjoyment to the dancer and one which was the most suitable in the eyes of the greatest majority of those participating in the study.

The voice of the majority did hold and many of the customary frills and furbelows that had long been associated with the area vanished. In its place there developed a smooth and enduring style of dancing which has lasted over the years. In other areas the story was much the same. Caller/leaders met, tested, discussed and finally agreed upon the form of dance styling to which they would adhere. When it was all completed it appeared that virtually the entire square dancing world

had agreed on the same way of doing things.

Because there is universal standardization dancers today can visit freely, not only in their own area but in areas throughout their state and province. They can attend festivals and conventions and in some instances join with as many as 20,000 other dancers in a single square dancing event. If they travel to England, Germany, Japan, Australia, New Zealand, Saudi Arabia or many other countries overseas, they can still understand the calls, join in the squares, make new friends.

The pleasure of dancing together, following the flowing traffic pattern the caller is weaving for you is the name of the game. Thanks to standardization, dancers no longer have to stop and wonder what to do when the caller says Swing or Promenade.

There's much more of importance concerning standardization than just this. Standardization makes it possible for fine traveling callers to visit different areas and build a smoothly professional dance for you to enjoy. If he can depend upon your reactions to each call he gives—who you do the movement with, where you are at the end of the movement—he can be at his best. If you have a peculiar way of doing the basics he may be hampered in what he is trying to do.

#### **Standardization Makes It Possible**

There is a universally understood language in square dancing and because of standardization a continuous flow of new and enjoyable singing call records comes from the more than 35 specialized recording companies. Callers are able to create new patter calls and square dance publications, because of standardization, can publish them so that they can provide pleasure for all.

What about the fads — the games square dancers play — that spread across the country? A few years ago there was the gag See Saw. Later there were kicks in a Left Allemande and still later the claps at various points during the execution of a pattern. Do these hamper the caller, hurt timing, discourage others in the square? It just depends. Next month we're going to carry this discussion a bit further and take a close look at some of the basic movements that appear to be in danger of losing their identity. So, in February, STANDARDIZATION, Part II.



# The IMPORTANCE of square dance leaders promoting Proper Costuming

by Nita Smith, College Station, Texas

**I**T IS A WIDELY ACCEPTED FACT among square and round dancers today that "dressing for the dance" is **THE THING** to do. However, dressing for the dance may not mean the same thing to all dancers unless they have been properly informed by their caller and teacher, from the very beginning, what the basic and generally accepted square dance costume consists of.

Spectators attending any large festival or club activity never fail to be impressed by the beautifully dressed dancers who form an exciting and colorful picture. And because this traditional costume is seen so much now, even a non-dancer recognizes a square dancer when he is dressed appropriately. It has become a **TRADEMARK**.

Yet on the dance floor today, spectators will also see a few costumes which mar the beauty of the picture and which leave an inaccurate and very poor impression of the activity. Pants suits, suitable for informal wear; mini-skirts and boots, the teenagers' special which look chic on them in the right place; granny dresses, which granny wore because they were the only choice she had of fabrics and styles in her day; and even occasional hot pants are creeping in. All of these styles can be fun to have and to wear at the appropriate time. They are the fashion market's answer to new ideas and sales' appeal. However our square dance costume has never had to be dictated by Paris designers of fame. It has been a standard style for years and years and years. There have been a few changes made since the boom of the 40's but only in the lengths of dress, for danceability, and in the types of fabric which mean less care and greater choice. Otherwise it has been traditional.



Thanks to  
our model  
Bernice Schmelzer



Perhaps these fads are appearing because the leadership is not conscious enough of the importance of promoting proper costuming. In order for a caller to cover all the dance material he wants to give his class members in a given number of class periods, he may be neglecting the extra little things which do take time but which are so very important to any new dancer in order for him to become a dedicated, considerate, understanding square dancer who stays in the movement for years. Costuming is one of these little things which must be covered.

A few suggestions to help the teacher and caller are listed below.

1. The first night of a beginners class, the caller, his wife and any club members who  
(Please turn to page 66)





# What are They Dancing?

AS HAS BEEN THE CUSTOM for lo! these many years, SQUARE DANCING opens the curtain on the new year by presenting dance programs from various areas across the country. This year those who were featured as Caller of the Month during 1971 were asked to send us the program they used at one of their club dances. Where rounds were used we've indented each one. How do these programs compare to yours?

*Knoxville, Tenn. — KSDA — 20 years old — 8-20 squares — Caller Bob Dubree*

Warm Up Patter	I Lose My Mind	Scoot and Fan the Relay
Bed of Roses	Miss Frenchy Brown	Standing Room Only
Columbus Blues	Triple Trades/Circulates	Flutter Wheel
Spin Chain Thrus	Heart Break Mtn.	I Come Running
Help Me Make It	Tea Cup Chain	Barge Thru Variations
Through the Night	Proud Mary	Who Can I Count On
Folsom Prison	Relay the Top	
Scoot Back/Scoot Chain Thrus	Daddy Sang Bass	

*Sidney, Nebraska — Prairie Schooners — 5 years old — 5 squares — Caller Mal Minshall*

Get Acquainted Patter (50 basics)	Review Movement taught previously	Ej Maire
My Heart Skips a Beat (Variations)	Proud Mary	I Don't Know Why
Miss Frenchy Brown	Folsom Prison Blues	Shenandoah Waltz
Extended 25 Basics Patter	Smorgasboard Hash	Mal's Hot (Warm
Things (Variations)	(Tags/Spins/ Chains/Barges/etc.)	Soup) Hash Tip
Cheatin' Heart	So This Is Love	(With one Allemande at the end)
New Movement Introduction	Green Alligators	New Singing Call
Daddy is a Square Dance	Review New Material Hash	Norma Loves Me
Calling Man	Some Old Singing Call	Easy Material (Hash and Fun)
Lovers Song	Hully Gully (Little Black Book)	Request Singing Call

*Tacoma, Washington — Shuffles and Ruffles — 19 years old — 10 squares — Caller Bill Ruehle*

Warm Up Patter	Ranger Waltz	Don't Let the Good Life
Gypsy	Grand Spin	Pass You By
Ipanema	Best Things in Life are	Folsom Prison Blues
Shenandoah Waltz	Free (using Grand Spin for break and closer)	Heartbeats
Trade/Circulate/Barge	Swing Thru/Circulate/ Trade/Barge Thru	Workshop Figure for the Month
Bye Bye Blues	Early Morning Rain	Proud Mary
Foolish Fancy	Take Time Out	Hot Lips
Without You	Neapolitan Waltz	Dreamland
Spin the Top and	Star the Square/Scoot	Hinge and Trade/ Sweep a Quarter
Quarter More/Tag the Line	Back/Run and Couple	If You Knew Suzie
Mississippi	Circulate	Sweet 'n' Sassy
Lovers Song	Magpie	Dancing Shadows
Sunset Waltz	Wheels	More Tag Figures with Trade By/Centers
Barge Thru/ Spin Chain Thru	You're the Cream	In and Cast Off
When You're Hot, You're Hot	Mixed Patter with Flutter	Goodnight Sweetheart
Birth of the Blues	Wheel	



*New Orleans, Louisiana — Zig and Zag — 18 years old — Caller Johnny Creel*

Warmup Patter	Hinge and Trade/	Countryfied
Bed of Roses	Spin Chain Thru	At Last
Third Man Theme	Don't Let the Good Life	Flutter Wheel/Single Circle
Chain the Square/Hash	Pass You By	Proud Mary
Early Morning Rain	Roses for Elizabeth	Kiss Waltz
Everybody Loves	Tag the Line/with	Wheel and Deal Figures
Turn and Left Thru/with	variations	Take Time Out
variations	Right or Wrong	Barge Thru Hash
Mary Ann	Happiness	Don't It Make You Wanta
My Baby Just Cares for Me	Trades and Circulates	Go Home

*Boise, Idaho — Capital Squares — 12 years old — 7 squares — Caller Ray Jones*

Basic Patter	When I Take My Sugar	Circulate/Eight Chain Thru
Back Pocket Money	to Tea	Daddy is a Square Dance
Lillies Back	Trade By	Calling Man
Swing Thru/Spin the Top	Knock Three Times	Waltz Rhapsody
This Old River Boat	In the Mood	Men Run/Turn Thru/
Lovers Song	Tag the Line	Trades
Square Thrus	Singing Your Song	To Morrow
Wake Me Up Early	Sweet Mable Murphy	Love Waltz
Shenandoah Waltz	Barge Thrus/Square the Barge	Wheel and Deal Figures
Spin Chain Thrus	The Man in the Moon	Long Lonesome Highway
Me and Bobby McGee	Be My Love	

*San Luis Obispo, Ca. — Knotheads — 15 years old — 10 squares — Caller Mac McCullar*

Warm Up/Spin the Top/	Peel Off	Knock Three Times
Swing Thru/Turn Thru	Traveling Minstrel Man	Relaxed Star Thru/
I Get the Blues When	Shenandoah Waltz	Rollaway/U Turn/
It Rains/	Circle to a Two-Faced Line/	Bend the Line/Dive Thru
Driftwood	Wheel and Deal/Cast Off	Square Thru
Folsom Prison Blues	Blue Ridge Mountains of	Equivalents/California
Spin Chain Thru/Circulate/	Virginia	Twirl/Gimmick
Tag (variations)	Dancing Shadows	Roamin' in the Gloamin'
Lovingworth	Slide Thru/Backtrack/	Cheating Heart
Short and Sweet	Barge Thru	Hazel Eyes
Workshop Curlique/	Lies	Bells on My Heart

*Westbank, B.C. — Westsyde Squares — 16 years old — 9 squares — Caller Ray Frederickson*

Warm Up Patter	Manhattan Merry Go Round	Hinge and Trade/Sashay
Wonderful Time	Silk and Satin	Thru/Spin Chain Thru
Cheatin' Heart	Grand Spin Break/Tag	Daddy Was a Square
Swing Thru/Trades/	the Line/	Dance Calling Man
Circulates	Grand Spin Closer	Happy Polka
When You're Smiling	Take Time Out	Circulates/Trade By/
Darling Waltz	(plus mixer)	Daisy Chains
Square Thrus/Runs/	Swing Thrus/Spin the	Mary's Vineyard
Substitutes/Thars	Top/Centers In/	Shenandoah Waltz
Traveling Minstrel Man	Cast Off ¾/Square Thrus/	Eight Chain 3, 5/from
High Society	Dixie Grand	Wheel Around/Dixie
Workshop New Basics and	Don't Dilly Dally	Style/Left Swing Thrus
Odd Movements	Ranger's Waltz	Singing Your Song





## The Sets in Order

# AMERICAN SQUARE DANCE SOCIETY

### SETS IN ORDER/SQUARE DANCING NOW AVAILABLE ON MICROFILM

The problem of supplying back copies and special articles from past issues of *SQUARE DANCING* (Sets in Order) magazines may now be solved. University Microfilm (a division of the Xerox Company), 300 North Zeeb Road, Ann Arbor, Michigan 48106, has taken on the job of reproducing recent issues and making articles or entire issues available in photographic form. Microfilm editions of back volumes will also soon be completed for schools or individuals with access to a microfilm reader. Write directly to the folks at University Microfilms if you're interested. They can fill you in on costs, etc.

### HALLS FOR SQUARE DANCING: REPORT NUMBER ONE

The special article on square dance halls in the November issues brought an immediate response from groups in fourteen states. A builder and the manufacturer of pre-fabricated buildings are at present preparing rough floor plans and specs on one or more styles of facilities which might be erected anywhere at minimal cost. Several questions coming to us from the engineers will need to be answered by those actually involved. First is the subject of size. In a number of responses the indications pointed out the need for a building that would hold from 24 to 30 squares. A question arose over the practicability of such a large size, particularly when several of those replying indicated that their average club dances (which would be paying most of the costs for such a building) were from six to twelve squares. The costs for heating and air conditioning a large size edifice is indeed a factor to be reckoned with. A second consideration would deal with the actual need for heating and air conditioning. The more information that we can furnish the already interested perspective builders, the more rapidly we will be able to pass on ideas and costs to you. Any group interested in receiving the information that will come out of the study is invited to write the Society.

### RAISING FUNDS — MADE SIMPLE?

Several groups writing in for information regarding square dance halls also asked about ideas for raising the money such building projects would require. Knowing that a number of clubs and groups of square dancers have gone this route before, we would like to put out a call for reports on successful money raising ideas. We'll edit them into an article in a coming issue for all to share.

### S'CALLERSHIPS and SQUARE DANCE WEEK —1972

The 1972 Caller Scholarship award applications are scheduled to go into the mail on or about January 15. For square dancing to prosper over the years we must encourage the training of men and women who aspire to be callers and teachers. The Sets in Order American Square Dance Society will once again award several full and partial scholarships to deserving men and women to attend the various callers' schools scheduled for 1972. Those interested may apply for applications by writing the Society. Those who have already written for the 1972 applications need not write again. . . . Questionnaires for Square Dance Week 1971 were mailed to association heads in November and when completed were to be sent to Ted Anthony, 109 Massachusetts Ave., Cherry Hill, New Jersey 08034 (covering the U.S. and Overseas Dancers) and Keith Kitching, 4906 Lochside Drive, Victoria, B.C., Canada (covering Canada). Associations not yet voicing their preference for Square Dance Week 1972 may have this opportunity by writing to one of these two contacts immediately.



# Guide to Better Dancing



**O**NE OF THE EARMARKS of an accomplished dancer is a person who knows automatically with whom he is to do a movement—where he is at the start and where he will be at the completion of the movement. Test yourself:

**Box the Gnat:** Starts with two facing dancers (one man, one lady). Ends with the same two dancers facing, each having changed his facing direction. (SQUARE DANCING, March 1970)

**Star Thru:** Starts with two facing dancers (one man, one lady). Ends at right angles to starting position with the two dancers now in side-by-side partner position, (February, 1971).

**Slide Thru:** Starts with two facing dancers (any combination). Ends with dancers standing beside each other at right angles to their starting position (April, 1971).

**Turn Thru:** Starts with two facing dancers (any combination). Ends with the same dancers back to back as though each had independently executed a U Turn Back.

**Do sa do:** Starts with two facing dancers (any combination). Ends with the same two dancers facing (toe to toe) to follow the next directional call. (June, 1970).

There are a number of other combinations that a dancer could check himself on relative to starting and finishing positions. A partner trade might be one. This is a movement where two dancers standing side by side as partners, in four steps change their facing direction but end in the same position relative to each other. In a normal couple setup the man moves to his right, clockwise, passing right shoulders with the lady who turns counterclockwise to her left. The two pass right shoulders and end in each other's starting position.

For a number of years before this particular movement entered the square dance scene dancers accomplished virtually the same end result with a movement called a Frontier Whirl (California Twirl). In this instance the two dancers are standing side by side facing in the same direction. The man's right hand holds his partner's adjacent left hand. As the man moves forward in his clockwise direction the joined hands are raised and the girl, turning counterclockwise, ducks under the joined hands until, after four steps, the dancers have reversed their places and facing direction and

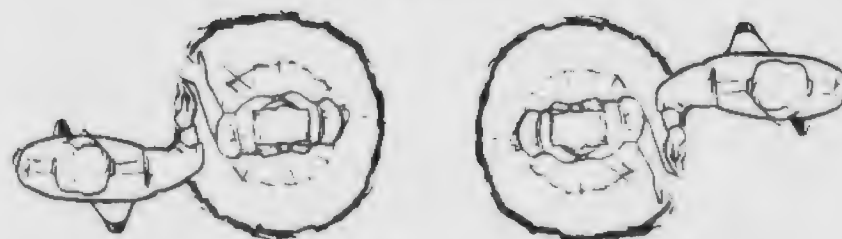
the joined hands, which were held loosely during the action, have been lowered.

It's interesting for newer dancers to realize that the counterpart of this movement—a dancer working with his corner—is called a California Whirl (sometimes referred to as Turn Your Corner Under). The man, with his corner (the lady on his left side) takes her right hand in his left. As he moves forward and around to take her place in a counterclockwise direction she ducks under the joined hands moving clockwise to take his spot. The evolution of the titles grew out of an early singing call written by the late Ed Gilmore to the tune of Solomon Levi, in which the man turns his corner under in a movement Ed called a California Whirl. In order to avoid the confusion of two similar sounding terms, (California Twirl and California Whirl), the late Jim York created the term Frontier Whirl to replace California Twirl—as the movement where the man works with the lady on his right.

Despite all this the more recent trade figures have eliminated the sometimes awkward and rough hair-mussers, substituting a no-hands movement in their place.

## CONSIDERATE SQUARES

### FRONTIER WHIRL



BEFORE

AFTER



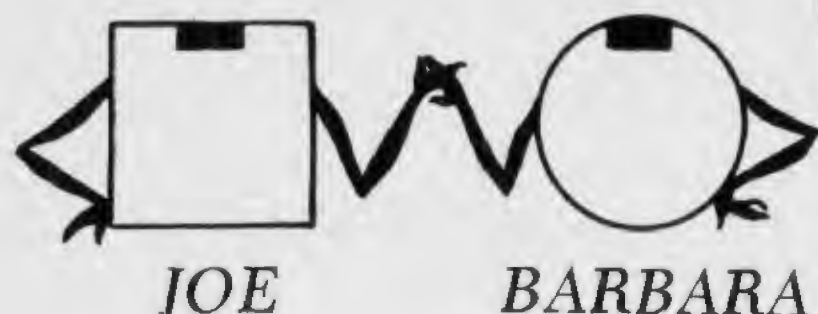
The man, working with the lady on his right, moves forward, clockwise, as the lady ducks under the joined hands.

COPYRIGHT 1972  
THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

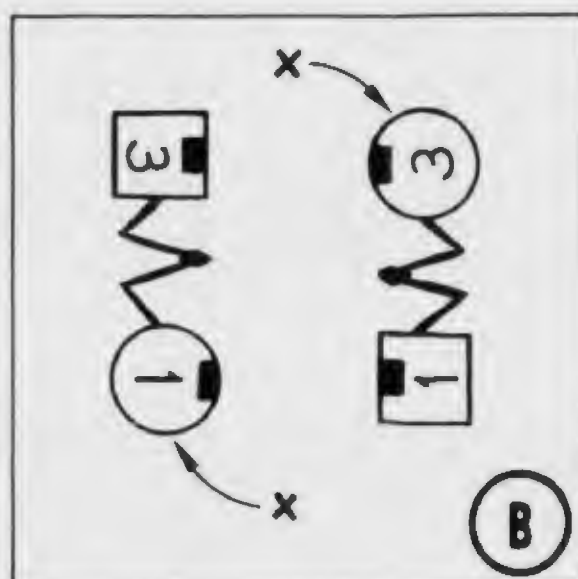
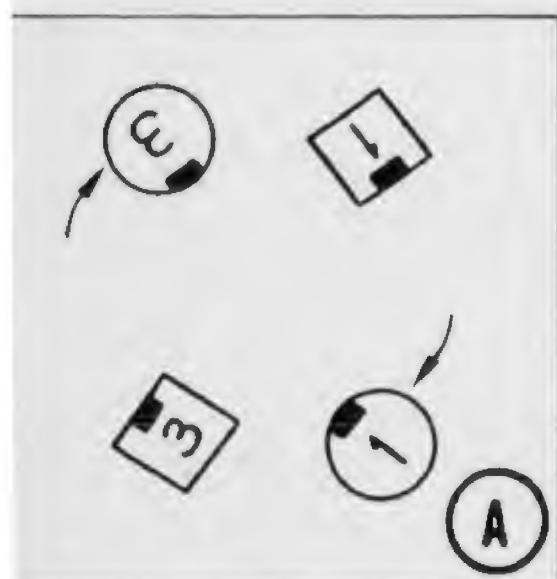


# TAKE A GOOD LOOK

a feature for dancers



Joe and Barbara discuss the flexibility of Sweep a Quarter. (Callers: You'll find some examples on page 43.)



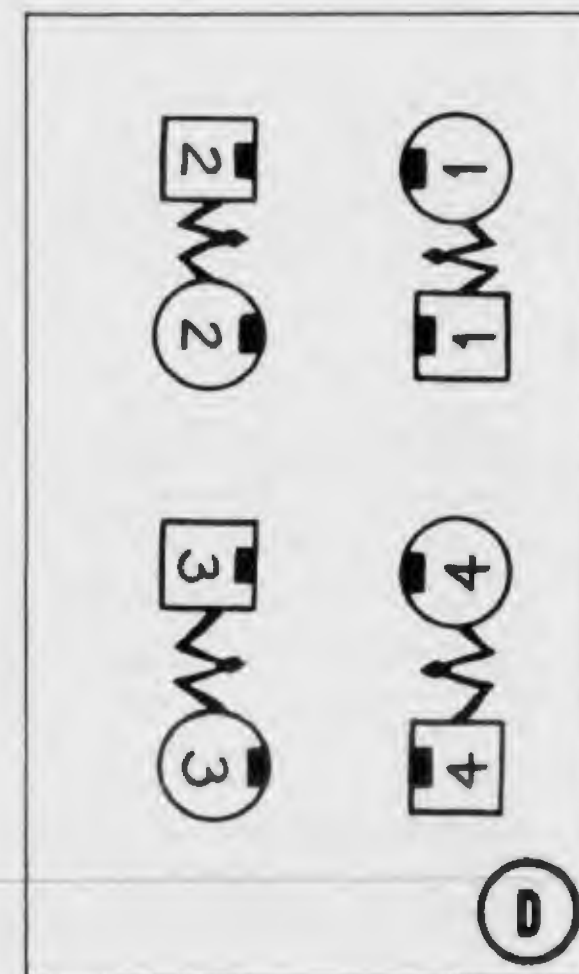
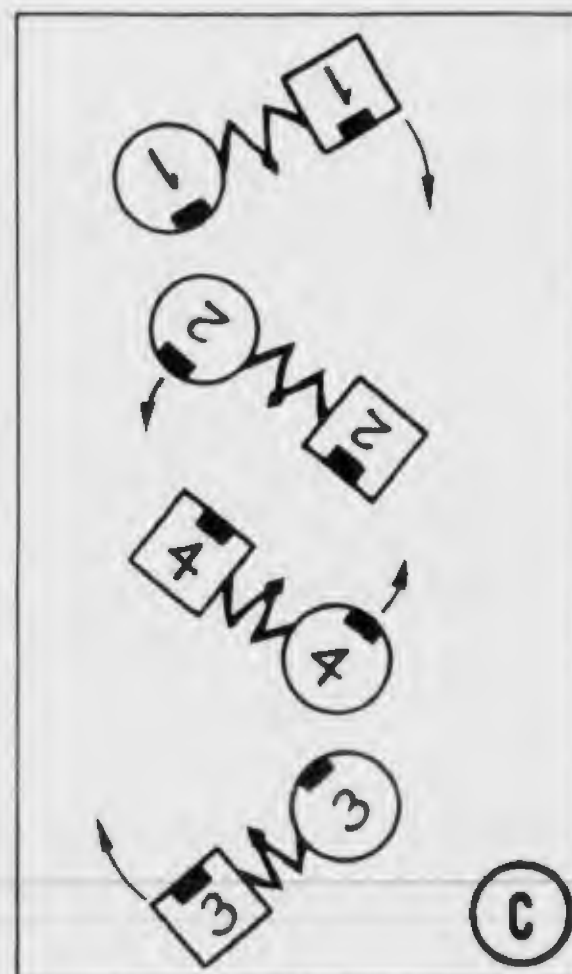
JOE: You've probably gathered by now that we enjoy certain things in our square dancing. For one we like calls that are descriptive and tell us what to do. For another we enjoy dances that flow in an intelligent manner and lead smoothly from one movement to the next.

BARBARA: We'll say this for a number of the new movements that have been created in the past couple of years—some, like parts of an erector set, have really been constructed to blend well with others.

JOE: Of course the judgment is all on the side of the caller and we've come to appreciate the one who selects the material that seems to be logical while bypassing many of the awkward stop-and-go movements that are bound to show up.

BARBARA: In the past few months we have enjoyed a movement that is almost so simple and so descriptive that it could be called a "directional term". It's called Sweep a Quarter and basically that's what you do. You simply circle to the left or the right 90° in the direction set by the previous movement.

JOE: For instance, if you were just completing a simple Flutter Wheel (A) and were told to Sweep a Quarter you would continue



your clockwise direction and the man, working with the girl following or beside him, would, in approximately four steps, move one quarter of the square (B) to end facing the other couple.

BARBARA: If, on the other hand, you were in two route lines facing out (having passed thru), and were instructed to do a Wheel and Deal and Sweep a Quarter, the couples on the right of the lines continue their counter-clockwise movement another 90°. Those on the left of the lines would continue in a clockwise direction the same distance (C), to end in two facing route lines. (D).

JOE: Sometimes folks with whom we dance tend to shrug their shoulders at something as simple as this and that can be taught as rapidly, but in our opinion this is a good "companion movement" that blends well from one basic to another. For that reason we feel it's going to stick around for a while.



## A DANCER LOOKS AT THE FINANCIAL SIDE OF SQUARE DANCE CLUBS

*By Chuck Fitzgerald, Binghamton, New York*

**A**LTHOUGH THE SUBJECT of most financial discussions among square and round dance clubs involves finding the dollars necessary to keep going, there are other subjects which may be equally important. They include safeguarding assets, record keeping, incorporation of the club, budgets and responsibilities. Let's take a quick look at each.

**Budgets** — Most clubs consider themselves non-profit organizations. Their financial goal is to make ends meet with no surplus beyond a small emergency fund. For those who do not have an accountant as a club member, these hints are workable.

Let's assume the formation of a brand new club with inexperienced officers. The group must determine what it wants before starting to do its financial planning. Minimum data might include the number of dances, workshops and/or classes, hall rental and caller/round dance leader/instructor fees. To these major items add the little things: postage, office supplies, printing, long distance phone calls, refreshments, decorations, kitchen supplies, club banner, coffee maker, etc. In each case estimate what an item should cost based upon the number of club members, guests, number of nights, etc.

When all disbursements have been listed and an emergency fund added, a total goal can be established. Now list the resources. For dance donations estimate how many member couples there will be. How many visitors attend your dances and workshops? How much do you receive from these sources? No past experience? Be very conservative and pick a low number. How do you pay for refresh-

ments? Do you plan any money raising activities? Now subtract the total income expected from the projected expenses. Any difference remaining probably will have to come from members' dues.

**Records** — Why keep records? To assist in budgeting in future years and for tax purposes, to name two. You never know when a local or state government will decide your organization is a possible source of revenue. Club officers should make a point of impressing the need for keeping financial records for at least seven years in order to be able to respond to any tax unit's request. Such records should show income and its source and disbursements and fees and how they were established.

**Incorporation** — There are pros and cons to this question even among attorneys. Stacked against the cost of processing the paper and legal work of incorporation as a non-profit adult education organization are the liabilities you face when the club has no legal existence. Liability for personal injury — a suit would logically be placed against the officers personally since the club has no legal standing and probably no insurance. Liability for taxes and penalties—should your state or local government decide to increase its revenues by claiming taxes on membership fees and visitor donations (as is presently being attempted in New York State) the officers as individuals may be billed and held liable when the club has no legal existence. Consult an attorney in your area or your local Bar Association for guidance.

**Safeguarding Assets** — Clubs usually take more precautions for safeguarding the coffee pot and club banner than they do the large



## The WALKTHRU

amounts of cash and checks received at the start of a season. Several hundred dollars is a sizeable sum for cigar box safekeeping. A checking account in a local bank protects your money, provides legal records and secures guidance from bank officials when a question arises. A savings account produces interest

which is of interest to all income tax departments. If you decide to establish an interest-bearing account, secure guidance on reporting the income.

Bylaws — Do your club bylaws provide detailed instructions to the officers regarding protection of funds and records? Perhaps they should be updated. A few minutes on this subject can avoid much pain later on.

# DECORATIONS

## for Parties and Festivals

*The following article, written by James Rasella, was published in LET's DANCE, official magazine of The Folk Dance Federation of California, Inc. Mr. Rasella has been in charge of decorating for one particular folk club for many years, and while his decorations primarily center around various ethnic themes, his suggestions will prove worthwhile to all involved with party decorating. Pertinent excerpts from his article follow.*

**D**ECORATIONS CAN BE A CHORE that everyone shuns and hates to become involved in. I have found over the years that successful decorating requires the support of every individual in the club or council.

The dancer needs to see the need for the decorations and feel that he is essential to a successful decorating job, whether he works directly on the project or not. A rapport for decorating must be instilled into a club so that each member is constantly on the alert for materials that may be used; each member saves paper, cardboard, wire, timber, etc. No one throws away a partly used can of paint or goes to the beach without bringing back wood, or sees an unused packing crate someplace without getting someone to bring it to the central depository — my house. The club occasionally even invests small amounts of money in permanent materials such as a children's plastic wading pool, so that by disguis-

ing it three times or so a year we have a Mexican or Italian or French fountain.

In all the years I have decorated, the budget has not gone beyond three dollars. Lavish decorations are possible without the expenditure of lavish sums of money. The first essential of a decorator is a keen and vivid imaginative ability to fashion decorations instantaneously out of material existing at hand rather than having to run a lengthy procurement program before he can begin. Also decorators should keep their hands out of club treasuries except for small amounts to cover staples, glue and such items.

### Time a Factor

Most dancers are busy people and spending hours puttering around a hall to get it decorated, along with spending many work nights ahead of time preparing materials, soon cools them to decorating. In (our club) no decorating project (festival or otherwise) takes more than one work night lasting no longer than two hours. Time for putting up the decorations is one hour. If it isn't up in one hour, it doesn't go up. This includes decorating gymnasiums. Workers come prepared to work, prepared for a completely organized one hour, with a supervisor who has everything planned and figured and is boss, totally and completely; no group discussions; no last-minute changes. Those who wish can then socialize and enjoy their work and those with appoint-



ments can get going. Successful decorating must consume small amounts of time.

Another item in successful decorating is the club attitude toward it. Decorations are not a physical necessity at any dance. Decorations are a psychological necessity, we believe. Too many of our halls are dark, old, poor floor conditions; a bare hall is quite capable of reminding a dancer of all his aches and pains, especially men dancers. Decorations must be of a type, size, color, ingenuity, fancifulness to set, at a glance, a mood of gayety and maintain that mood throughout the evening. Because no dancer spends any amount of time specifically looking at decorations, a well done decorating job is one that lifts dancers from their tedium at one glance. Decorations then create the mood. They must be well planned, highly creative and done in a manner unique and unexpected by the dancer. Mere use of stock decorative devices that may be used by a multiplicity of clubs during a month will not usually, in themselves, create a jubilant attitude toward the evening.

#### **Men, the Target**

The vital test for the success of hall decorations is the reaction of male dancers. Woman dancers notice decorations; they will look and marvel at detail and the amount of work. Men seldom know what is around them. I have found my greatest success over the years comes from decorating a hall for men as well as women.

Decorations should be very large; each item must cover space. Colors should be bright. Keep detailed work to a minimum; very few notice it. Decorations should have one central point from which all parts radiate. The entire project is a stage set designed to have one brief striking theatrical effect to the dancers as they enter the hall.

The destruction crew at the end of the party needs to realize the necessity of salvaging all that can be used again. I have moved from a decorating crew of different people each month to a permanent crew of the same people. When the group is continuous more can be done in less time with a minimum consumption of anyone's time.

In addition to a permanent crew, the host and hostesses are assigned a year in advance.

Natural vegetation and flowers make the best decorations and the safest. They are

## The WALKTHRU

easy to obtain because almost every dancer who has a garden needs to prune it. In using live material in a hall it must be proportionate. A four foot tree in a five gallon can does nothing for a hall. If the ceiling is fifteen feet, then cut a ten to twelve foot branch and put it in a can, being sure to cover the can with greenery. Bouquets should be large and in large vases. Avoid fussy vases, fussy arrangements. Avoid use of water; it is a problem. Plants will last the hours of a program without water, even lilacs and wistaria.

To summarize: Decorations are a necessity for a successful dance if uniquely done and used to create a spontaneous theatrical effect to arouse at a glance a feeling of fun that will last all evening. Club members will willingly decorate if everything is absolutely organized; their treasury and their time is not infringed upon; they know their assignments way ahead of time and everyone in the club thinks of himself as a part of the team. Remember the basic element of the evening is the dance program. Decorations are there to enhance the program by beautifying the environment both intellectually and aesthetically.

#### **BADGE OF THE MONTH**



Dancing in Grafton, West Virginia, where the main industry is railroading, our club this month appropriately designed its badge around this theme.

The Choo Choo Squares were formed in 1967 and selected the engine of a train as the shape of its badge. A number 9 on the smokestack is a reminder of the club theme song, Engine, Engine, Number Nine, and square wheels, instead of the usual round ones, truly make it a square dance badge.

The Choo Choo Squares invite all visitors to join them any Thursday evening.



# SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

## ROUND DANCE TIME

"...THEY SAY THEY WOULD LIKE TO JUST LEARN WALTZES, PARTICULARLY ONES WITH A 64 MEASURE SEQUENCE, IF THE MUSIC IS RECORDED IN THE KEY OF A..."

"...THEY ALWAYS TALK LIKE THAT WHEN THEY'RE TOGETHER..."

## THANKS TO

Helen Gannon  
Miami Beach, Florida

We invite you to send in your suggestion for a scene in the Square Dance Diary.





# THE FRONTIER DANCE

By Robert Lee Cook, Boulder, Colorado



## The Clodhopper Dance Part 2

THE FARMERS — and the early ranchers, who were really farmers who also ran cattle — were the single most “rooted” segments of frontier society. The miners were for the most part transients, even those who had settled down quite often suddenly departed for new bonanzas; and town dwellers, particularly in mine related centers such as Denver, reflected a good deal of the miner’s attitudes and held a view of the dance much different than that of the farmer.

Soil rootedness has, until modern times, most often resulted in a truer, more meaningful and humane culture than has nomadism or an exploitative culture such as the miner’s. This certainly was true in the early west, from the Mexican-American southwest, to Mormon Utah, and across the sodbuster reaches of the Great and High Plains. That these rooted cultures survive today amply proves the thesis. Soil rootedness results in a sense of belonging, of permanence, of calm identity, and it was from this that an evolutionary, developing dance could spring, free of instant fads from the east and of the rigid demarcations of social status and conformist fashion so common to the larger towns and budding cities. In these latter places “society” dances *were* rigidly conformist; the dancer did not violate certain social rules of conduct by altering a fashionable routine or by whooping or jiggling in a Lancers or a formal round. Bored refinement and boring gentility meant much more to the urban dancer than did the spontaneity and unpolished innovativeness of the farmer.

The farmer’s dance was fairly fast, vigorous, individualistic, and constantly changing. It

was informal, joyous, neither polished nor particularly symmetrical, and allowed no time for bored conversation or posturing during the dance. The dance purged the farmer’s accumulated loneliness and frustration, and the active and often violent dance was a welcome release from the generally plodding, uneventful routine of farm life. Like the dancing peasants in a Breughel engraving, the frontier farmers celebrated their few leisure hours with a vigorous release of pentup energy.

### A Peasant Dance

This was nothing new. The agricultural peasantry of the mid-west, southern, Appalachian and New England states — and of all of Greece and Zorba’s forefathers — had danced in the same manner. The genuine American Folk Dance has always been (although the word was removed early from our vocabulary) a *peasant* dance, a dance of the “little” people. Tendencies to ignore this or to graft onto the body of the true folk dance period pieces of the “court” or “society” sort can only further obscure detailed studies of the basic American Folk Dance. However quaint, charming, lovely or even influential such dances may have been, the fact that they have had to be revived or rediscovered while basic contra and square dancing have remained alive (however feebly) indicates clearly which are the true folk dances.

The farmers had never heard of the Lancers, the cotillion, or the earliest formal quadrilles except perhaps in someone’s faint recollections. The hoedown patterns which they had brought with them were a diversity of steps and patterns contributed by immigrants



from Europe, many of them freshly transplanted from their homelands to the Great Plains.

Scattered through the early dances of western Kansas, Nebraska, eastern Colorado and the Dakotas there may be discerned a variety of elements which appear to have been transplanted almost directly from European folk dances without being noted or taking root in the dancing of the Eastern United States. So widespread did these elements become that, by the revivals of the 1930's, they were so fully a part of our western square dance as to be considered native. It takes time, careful comparison, and a lot of dancing of all sorts to find these elements, and one can never be entirely certain about them even then. I am constantly asking myself, "Is this *really* a 19th century imported German pattern? Or, since there are only so many basic patterns possible in a square, might it have appeared independently in both countries?" We probably will never know for certain whether a pattern came from Germany in 1775 with a Hessian trooper, in 1885 with an immigrant farmer, or some Great Plains dancer invented it for himself one day. No one but an esoteric historian probably will ever care.

Classifying European origins in the dance is much more complex than in the cases of ballads and legends. Most of the original European dance tunes became displaced by a repertory of American tunes drawn from Missouri and eastern song bags, tunes which had been passed down from fiddler to fiddler ("aural tradition"). Most of the early fiddlers seem to have known only a dozen or so tunes each, but this didn't really matter. The beat was the thing, and no busy frontier dancer had time to notice any other particular attribute of the music. Too, these early fiddlers usually did their own calling at the same time, making the music not only irrelevant but also necessarily plain. Singing calls were few in the early years, not only because of the demands they made upon the fiddler-caller but also because not all fiddlers knew the proper tunes. (A waltz quadrille can be done to *any* waltz tune, but never as smoothly or satisfyingly.) Like western patter, the singing calls did not become widespread until the availability of more musicians left a caller free to concentrate entirely on the dance, the call, and the formations.

Though not too fast, the dancing was as

freewheeling as the dancers, made up of about 90% of what has come to be called "hash". There was an unending competition between the caller and the dancers. He mixed patterns, called new combinations, threw in surprise variations, all in an attempt to hoe down the dancers. These gleefully responded by trying to prove that they could dance anything he called, never being taken by surprise or caught off balance. And *everybody* danced! As is still true here and there around the country where dancing has not been formalized into segregated adult and youth groups, the young and old danced together. A child barely old enough to promenade might be seen as partner of a grandparent barely young enough to totter.

Crowds usually were small; dance halls of various sorts and sizes. Often they were held in the kitchen or parlor with barely enough room for two sets; as often on the packed earth dooryard, sprinklings of water or layers of straw being needed to fight the dust. Dances were held in the lofts of some affluent farmer's barn or, as towns grew up, in a schoolhouse, church, or even a general store. In the latter decades of the century there appeared grange halls. There is even a record of a dance being held in a henhouse, which must not only have been very dusty but must also have ruined the egg crop for several days.

#### Part of the Scene

It is not possible in this brief space to give the full flavor of the farm dancing — food, dress, manners, varying customs, special or party games, etc. Dances often coincided with other activities; weddings, christenings, political meetings, breaking horses, raising a barn, cooperative harvesting, or — as I said earlier — even the saving of souls and the pulling of teeth (both equally difficult). A young man could woo a fair maid while two elders haggled in the background over the price of a cow; beldames could gossip over their patchwork sewing while children romped in the yard or joined their parents in dancing clouds of dust into the air; every last possible ounce of warmth and companionship was savored before the families began the long, long, lonely trip back to their scattered farms.

**Next month Part 3 of  
the Clodhopper Dance.**



# •Chapter Thirteen

## *The Critical Art of Timing*

*By Bill Peters, San Jose, California*

**T**IMING IS ONE OF THE MOST CRITICAL SKILLS that a modern square dance caller exercises in the night-by-night, dance-to-dance performance of his job. His programs may consistently feature the most inspired choreography, the cleverest figure combinations, and the most sure-fire program gimmicks—but they will neither please nor impress the dancers if, in their ultimate presentation, they are called in an incorrect or in a poorly timed manner. A caller's ability to deliver accurate and timely commands to a floorful of moving dancers is not merely a necessary ingredient for a successful calling effort, it is a very basic—and wholly inescapable—responsibility that every caller owes to each of his dancers every time he raises his microphone. Nor is there any doubt but that a caller who is not yet able, while he is calling, to automatically adjust the time spaces between his dance directions so that they match or correspond exactly to the ever-changing timing requirements of his dancers, is a caller who still needs to learn an awful lot about the essential nature of his job. In this chapter we will seek to define exactly what the term Good Timing means, and we will try to describe how a caller may develop the various skills and techniques that are necessary to accomplish it.

Ideal timing exists when nothing is allowed to impede or interfere with the progressively forward momentum of the dancer's body movements; it exists when all of the dancers in a moving square are able to blend easily and comfortably from one dance action to the next; and it exists when the physical transition from one basic to another occurs in a smooth flowing and in a totally unhurried manner. Under no circumstances must the dancers be made to wait (stop-and-go) for their caller's directions, nor should they ever have to rush (rat-race) in order to catch up—or keep up—with his commands. And this brings us to the Golden Rule of Good Timing: *A Caller Must Always Look At His Dancers!* No caller can hope to achieve consistently effective timing in his presentations if he does not maintain continuous visual contact with his dancers throughout his entire performance. While it is probably true that an experienced caller may sometimes be able to accurately predict (without actually having to see his dancers) the amount of time that they will need in order to comfortably execute a given square dance basic—and that it may even be possible for some callers to occasionally call a reasonably well-timed patter presentation while blindfolded (or with their eyes glued to their cue cards!)—it is equally true that a modern caller's on-the-spot timing judgments are influenced by so many unpredictable timing factors today that a caller who does not consistently monitor the physical responses of his dancers is not only behaving unprofessionally, he is literally courting disaster. There are so many exceptions to every timing rule that a caller who fails to maintain a more or less uninterrupted visual check of his audience is recklessly gambling with his capacity to call a successful and a well-timed dance.



In the final analysis, good timing depends upon a caller's ability to both recognize and react to two very fundamental timing variables: (a), the number of beats that it takes for a stated dance direction to be heard and *understood* by the dancers (Reaction Time); and (b), the number of musical beats or walking steps that the dancers actually need in order to perform—rhythmically and comfortably—the specific body movements that are indicated by the command (Execution Time). The way in which a caller coordinates and integrates these essential timing considerations into his on-mike presentations is what, in most cases, determines whether or not the dancers will be able to move smoothly or roughly through the combined actions of a particular dance sequence or figure. Let us now examine each one in turn.

### **The Dancers' Reaction Time**

In most cases, the reaction or reflex time of an experienced dancer is practically instantaneous. It rarely takes more than a beat or two of music for him to both hear and comprehend the instructions of the caller and for him to initiate the body actions that are needed in order to execute them. There are some things, however, that can be counted upon to slightly delay the dancers' reaction time or which may create a situation in which their reflexes will be something less than immediate. The average dancer's response to a new or unfamiliar movement, for example, is generally a beat or two slower than his response to a command with which he has had a good deal of prior experience. For all intents and purposes, a dancer's reaction to a known basic may be compared to any other similarly conditioned reflex action. He has very likely done the movement many, many times before; he knows exactly what is expected of him and his responses have become more or less automatic. His response to an unfamiliar or to a newly-learned basic, on the other hand, is predictably tentative and uncertain. Here he is operating in strange and unfamiliar territory and his actions generally tend to be a good deal more cautious and deliberate. And this, of course, means that the dancer needs—and *his caller must provide*—an extra beat or two of music so that he may successfully translate that command into an appropriate physical response.

This is especially true of new or inexperienced dancers. To a new dancer, *every* square dance term is strange and unfamiliar. A beginning dancer has not yet had the opportunity to fully absorb the unique nomenclature of square dance language; he is easily rattled and quickly confused; his reflexes, in other words, have not yet acquired the split-second conditioning that usually characterizes the responses of dancers who are more experienced. This is why a caller must very carefully adjust his timing patterns whenever he finds himself working with beginners. He knows that their reaction time will be somewhat slower and he must adjust his timing practices to accommodate it.

In addition, most dancers—beginners and veterans alike—will generally need one or two extra beats of music when responding to an unexpected or "surprise" command. Such frequently used favorites as "First couple left and the next go . . . left!" (instead of *right*); or "Centers in and Bend the Line" (instead of *Cast Off Three Quarters*); or "There's your corner—do a Right and Left Thru!" (instead of the anticipated *Left Allemande*)—such commands are deliberately intended to catch the dancers off their guard and whenever a caller uses a shock-value command of this type he must provide his dancers with an appropriate



amount of recovery time.

Sometimes the temperature in the hall or the lateness of the hour may affect the reaction time of a particular group of dancers. A hot, humid and muggy evening will, more than likely, generate a floorful of sluggish, heel-dragging dancers; and those enthusiastic die-hards who are still on the floor at two or three in the morning for the last tip of a festival afterparty are seldom as sharp and alert as they were earlier in the evening.

### **The Dancers' Execution Time**

The published definition of a square dance basic usually will also contain a comment or two about the number of beats that the dancers might normally need in order to perform it. Many charts are available which list all of the standard basics in terms of the number of beats or walking steps they will usually consume in their on-the-floor execution. Within certain limits, these indicated time values have been found to be quite accurate and, in most cases, a caller may use them with confidence. There are, however, some obvious exceptions and a caller must be able to recognize them and he must be able to cope with them.

Distance is often a critical factor. The amount of time that it takes to do a Right and Left Thru from a static square, for example, usually will be a beat or two longer than it takes to do a Right and Left Thru from a Promenade and Wheel Around setup. Similarly, the inertia of the dancers (are they stationary or are they already in motion?) may also affect their execution time. The Swing Thru in the command, "Head couples Swing Thru," when it is called from a stationary square, usually will take a beat or two longer to execute than the Swing Thru in the command, "Heads Square Thru . . . and then Swing Thru with the outside two."

The number of dancers in the hall likewise can affect the dancers' timing patterns. The squares are necessarily tighter in a crowded hall and the distances separating the dancers are significantly shorter. It is therefore possible to perform many movements in less time than the dancers might ordinarily need. A packed or a crowded hall, however, may also mean that the dancers lack sufficient operating or elbow room for comfortable dancing and they may sometimes need an extra beat or two while they dodge and avoid each other and generally try to keep out of each other's way. Watch what happens, for example, to the outside dancers when, in a tightly-packed hall, the caller says, "Heads Pass Thru, Separate and go around two," or "Sides Promenade halfway round the outside ring!" A slick, highly polished floor, or a floor that is tacky and sticky, frequently may also mean that the dancers could use a bit more time in order to complete their body movements.

### **Selecting a Cue Square**

The art of good timing lies in a caller's ability to make effective on-the-spot timing decisions and upon his ability to make immediate timing allowances or accommodations whenever they may be necessary at any given point in the dance. As we have seen, a caller can only do this if he is actually looking at his dancers. He may, however, sometimes be hard pressed to decide exactly at *which* dancers he ought to be looking!

If all he had in front of him were a single square of dancers, a caller would never have to worry about where to look in order to accurately gauge the proper



timing of his dance directions. Adding a second square, however, means that he must then divide his attention equally between both squares—and while this may still be a relatively easy thing for him to do, he will nevertheless find that calling for two squares—from a timing standpoint, at least—is just a bit more difficult than calling for one. Adding a third square makes it a bit more difficult; adding a fourth makes it a bit more so; and so on. And it isn't long before a caller finds that he is no longer able to keep tabs on all of the squares in the hall simultaneously.

The trick, of course, is for him to watch only one square at a time—to select a cue square upon which to focus his attention, and then to regularly shift his attention from one cue square to another in a more or less random or haphazard fashion. In so doing, he can concentrate, for a brief period, on the timing patterns of one square, and then another, and another—and in this way decide upon the best way to adjust and average out his own timing judgments.

### **How to Develop Good Timing Technique**

So far in this chapter we have discussed timing in terms of what a caller looks at and what he looks for. Let us now discuss the mechanics of the actual on-mike timing process. Notice the difference in the placement of the ladies' Chain command in the following four-beat lines:

(a) **One and three go right and left thru**  
**Turn that girl, two ladies chain**  
**Courtesy turn that pretty Jane**

(b) **One and three go right and left thru**  
**Turn that girl and when you do**  
**Two ladies chain, go across the ring**

In example (a), the command word "*Chain*" occurs on the fourth beat of the second line (beat 8). In example (b), however, the command for the ladies to "*Chain*" appears on the second beat of the third line (beat 10). In other words, the dancers in example (b) have been provided with two extra beats in order to execute the prior command to do a Right and Left Thru. And this is precisely what the timing process is all about. It is both the caller's option and his responsibility to decide whether he will place the command to "*Chain*" on the 8th beat or the 10th beat of the call—and he is able to implement that decision by simply including or excluding the essentially non-directional words, "and when you do." These four words take two beats to pronounce. By adding them—or any other non-directional two beat phrase—to the call, a caller can effectively "loosen" its timing structure by two full beats. And by eliminating them he can, just as effectively, "tighten" it by the same amount.

And so we see that square dance *words* play a very important part in the timing process. They have become a very vital tool of the caller's trade and the precise position or location of the words that a caller uses in any given call actually determines whether that call will reach the dancers in a well-timed or in a badly-timed manner. Some of the words that a caller uses are highly directional: Right and Left Thru, Square Thru, Go once and a half, Split those two, etc. These are the all-important words that convey the caller's instructions and their purpose is to tell the dancers exactly what it is that he wants them to do. These words are absolutely essential to the performance of the dance and they obviously cannot be eliminated.

Other square dance words, however, are essentially non-directional in nature. They are primarily "filler" words: Go hand-in-hand, that pretty Jane, with the same old two, etc. The function of such words is more ornamental than informa-



tional and while they may often add color, charm and personality to a caller's over-all presentations, they are, for the most part, quite expendable and can easily be eliminated from the call. A caller, in other words, can either add or subtract one or more beats to his basic timing arrangement by simply adding or subtracting an appropriate number of non-essential filler words—or by adding or subtracting an equal amount of just plain silence!

A student caller should, first of all, study and be completely familiar with the usual number of beats that the average dancer will need in order to execute every basic movement or maneuver that he calls. When he is engaged in practice calling, he should begin by using only the actual command words that are needed to convey his directions or instructions to the dancers. He should use no non-directional filler words at all—at least not at the beginning. He should practice the timing art by learning how to deliver a command and by then remaining silent as he watches the dancers actually perform the physical actions that are built into the movement. And he should then try to deliver the next command *while the dancers are actually finishing the actions of the previous one*. After a certain amount of such trial-and-error experimentation—and there is no easier way to do it!—he will hopefully become quite good at it and he will have developed the knack of staying approximately one or two beats “in front” of his dancers on a fairly consistent basis. He can then begin to add an occasional filler word or two in the empty spaces whenever he feels that they will add something to the call without messing up its basic timing pattern. This is how a caller develops his timing technique; this is how his timing skills are sharpened and improved; and this is how he makes sure that good timing will become an automatic part of his personal calling style.

Next time you are at a dance make it a point to sit out a tip so that you may observe the actions of the dancers on the floor. Do they all generally manage to form lines at the same time? And do they all go forward and back simultaneously in an Ocean Wave balance? When the caller says “Star Thru,” do all the hands seem to go up at the same time? Do the dancers all seem to be in step as they Promenade home? And do they all seem to be *dancing*—rather than roughly maneuvering—from one body action to the next? If they do, you may be sure that that caller has taken the trouble to cultivate a high degree of timing skill and that he has learned how to use that skill to maximum advantage.

But if, on the other hand, the dancers' lines are often ragged and uneven and their Ocean Wave balances seem somehow to be strangely uncoordinated; if the dancers appear to be jerking and pulling each other around as they travel from one action to the next; and if it sometimes looks as though every square on the floor is parading to its own individual drummer—you may then be equally sure that *that* caller lacks a finely developed timing sense; that his timing patterns leave a lot to be desired and that his dancers will probably leave the floor wondering why they had to work so hard to go through the actions of a dance that was supposed to be a pleasure to perform!

Author of this month's chapter, Bill Peters, is an accomplished caller whose chief interest these days lies in the training of callers. His dedication to the furtherance of caller/leadership training is evidenced by his participation in many caller training clinics and an extremely fine text, “The Other Side of the Mike,” a must for those learning to call.



# Teaching Round Dance Basics

*By Lew and Laura Wiffen, Scarborough, Ontario*

*Reprinted from the Toronto and District Square Dance Association notes.*

**W**HAT DO WE MEAN by round dance basics? Let's clarify this right at the start. Round dance basics are the individual figures which are combined to form a round dance (i.e. box, scissors, fwd waltz). Normally one basic takes one or two *measures* of music — no more (i.e. 4 or 8 beats in two-step rhythm; 3 or 6 beats in waltz rhythm).

## **Why Teach Basics?**

A square dance caller would never expect his dancers to get through a singing call if it was loaded with basics he had not yet taught. Too often, though, we expect dancers to be able to pick up a round dance in a "quick teach" even though they may never have previously done the individual basics. A few hours spent teaching round dance basics to newer dancers before they are exposed to their first round dance will reap great rewards for the dancers and the leaders.

## **Teaching Techniques**

Some of the following ideas can be used to conduct a short session with a square dance club prior to the square dance class or as a break during the evening. Bear in mind, though, that to become proficient dancers are expected to spend over 20 hours in a basic class. The easy two-step basics should be taught first, followed by the waltz basics at a later date.

The format used for the first introduction to round dance basics should be the circle drills. All join hands as couples, facing the center of the hall with the instructors in the center of the circle. Start with a simple "sashay" step (side, close) and progress to a sideward two-step, box, scissors, etc. To get the feel of each basic it should be done very slowly, without music, following repeated demonstration by

the instructors. Once the dancers appear to understand the basic footwork it should be set to music; first, doing a single basic (i.e. box); next progress to two-step combinations (i.e. sideward two-step and box), repeating to give transition from one to the other; finally multi-basic combinations such as the following:

Meas. 1-2 (Sashay)	Side, close, side, close; Side, close, side, close;
Meas. 3-4 (Box)	Side, close, fwd; —; Side, close, back, —;
Meas. 5-6 (Swd Two-step)	Side, close, side, tch; Side, close, side, tch;
Meas. 7-8 (Scissors)	Side, close, cross, —; Side, close, cross, —;

Because dancers are working in one large circle everyone starts on the same foot. The "chain reaction" as all dancers "pull together" is extremely beneficial. It isn't long before the dancers progress beyond the need for circle drills, but it is a good idea to revert to this teaching technique for each new basic or when any particular basic appears to need review.

## **Alamo Circle Drills**

This technique can be used occasionally when the dancers are having difficulty with a basic that requires opposite footwork for the men and women. For example, a scissors with the man crossing in front and the woman crossing in back: with the men facing out toward the wall and the women facing in (Alamo Style), the men, starting on the left foot can do a side, close, cross — in front as the women, starting on the right foot, do a side, close, cross — in back.



## Mixers

Progression from the circle drills is first to basic mixers. These introduce the opposite footwork and the basic dance positions but still provide the benefit of repeated drills with the better dancers assisting the slow learners. Basic mixers should be eight measures in length as in the following example:

Meas. 1-2 (Fwd Two-step)	Step, close, step, —; Step, close, step, —;
Meas. 3-4 (Hitch)	Fwd, close, back, —; Back, close, fwd, —;
Meas. 5-6 (Swd Two-step)	Side, close, side, tch; Side, close, side, tch;
Meas. 7-8 (Turnaway Circle away, —, 2, —; to new partner)	3, —, 4, —;

This example is appropriate for teaching the hitch. Note that several other basics could replace the hitch in measures 3 and 4 — box, scissors, 3 count vine apart and together, 4 count vine, 4 count hitch and walk 2, etc.

The basic mixers also present a perfect op-



*Beryl and Peggy Lewis — Redway, California*

**P**EGGY LEWIS FIRST ENJOYED square and round dancing back in 1939 at the Grange Hall in Muscoy. To quote Peggy. "It was very different in those days, a far cry from modern day dancing." The squares were the old visiting couple dances and usually the more experienced couple would be number one in the square. The others watched the first time around and when it came their turn they could execute the figure.

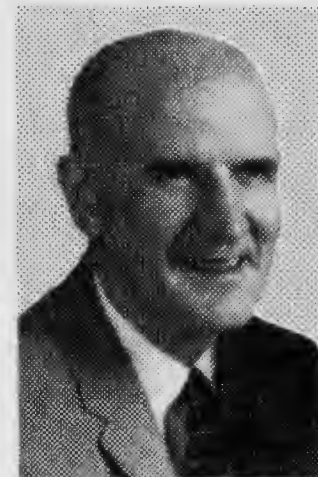
As for the rounds — there were only a certain number, never any new ones. Such dances as Varsouviana, Trilby, Black Hawk Waltz and Rye Waltz were danced, and danced, and danced. The Hemet Fair always featured a "Fiddler's Contest" and the Grangers would square dance.

portunity to demonstrate how the same basic can be done in various dance positions. The above mixer could be done starting in open, semi-closed, half open or even in closed position.

*The Wiffens continue next month as they discuss other aspects of teaching round dance basics.*

## DATE FOSTER

Just as this magazine was being readied for the printer word was received of the passing of Dayton Foster, of Decatur, Illinois. Date, as he was affectionately known, and lovely Dot were a part of the round dance scene for many years before ill health curtailed his activities. His passing will leave a void in the activity.



"Date"

In later years Peggy graduated from Ed Gilmore's first callers course which was held in Yucaipa, and from this class the first callers association in the area was formed. Soon the dancers organized; Cow Counties Hoedown Association came into being and plans for the First National Convention were formulated. The group had no idea how many dancers, callers and teacher would attend, but the affair grew like Topsy. All the clubs prepared goodies — refreshments were donated in those days.

Beryl has a musical background, having started his own band in college and had weekly engagements in San Bernardino. He entered the square and round dance picture in 1950 through folk dancing.

Beryl and Peggy met at Asilomar in 1959 and the honeymoon still continues with annual trips to their "Shangri La." At the present much of their time is spent working with the youth in their home area. Since this is a resort area the summer months are much too busy for classes and Beryl and Peggy teach rounds only during the winter months.

Peggy has written for a number of publications, having been a member of Western Writers of America. Currently you'll find her "jottings" in Round Dancer Magazine under the byline "On the Fly."





# Style Lab

## 4 COUPLES STAR THRU

**W**HEN IT COMES TO THE UNUSUAL you can be fairly certain that this pair of movements, both variations on all four couples Star Thru, will not be given to you without some

previous warning or walk thru. Both achieve the same results. Both follow the rule of a Star Thru (two facing persons working together, man's right hand and the lady's left hand joined, lady ducks under the man's raised right and the two dancers finish as a couple at right angles to their original starting position).

Like all four couple working movements, the traffic pattern starts from a square (1). As in the case of all four couples right and left thru, the dancers face their corner and with the men moving on the outside of the square, corners pass right shoulders (2). The dancers move one quarter and as they each meet their opposite they take hands (lady's left, man's



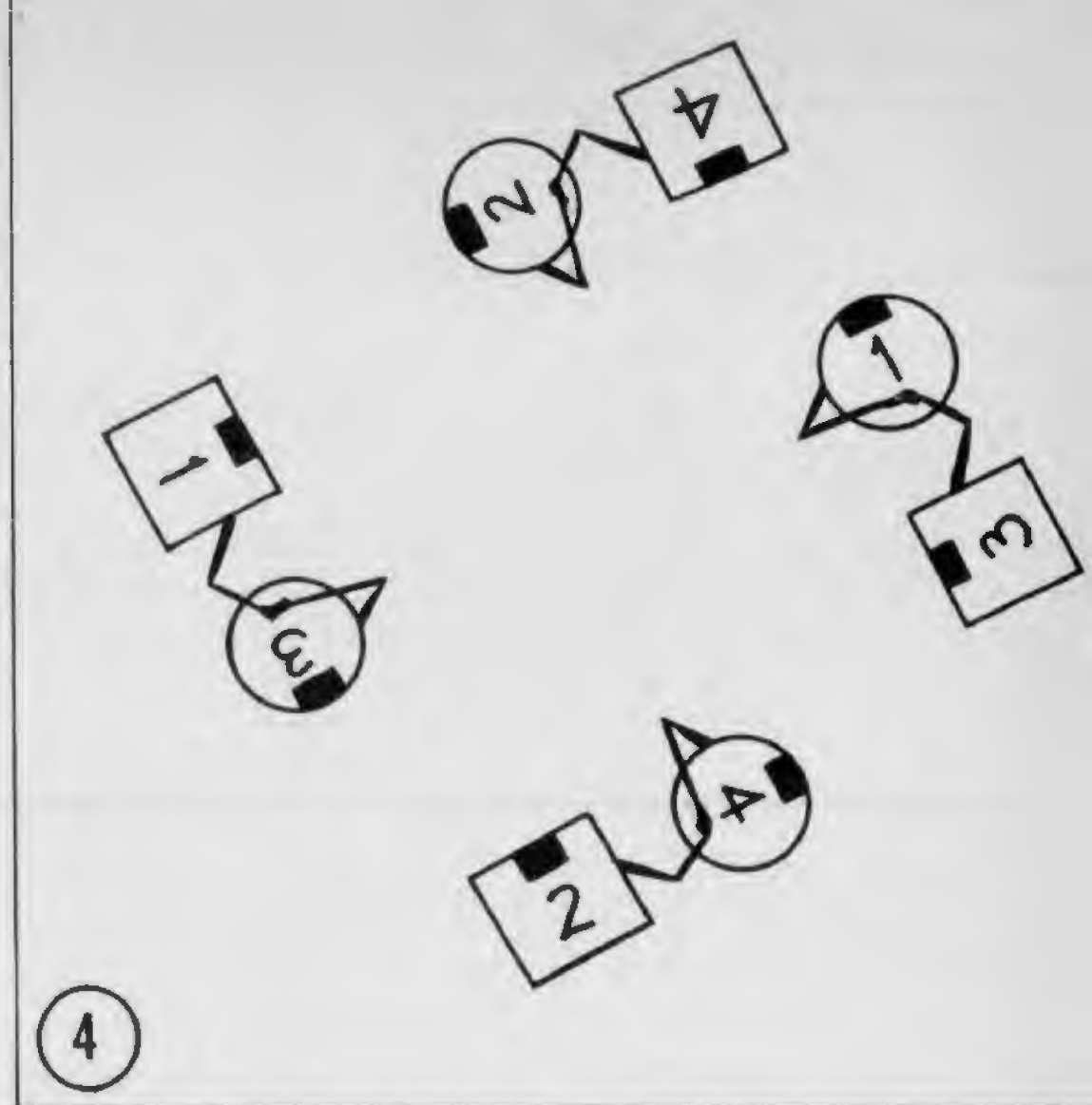




right) and the lady ducks under (3) as the man walks around (4) to end in a square (5), each dancer having moved one quarter of the distance from home.

There's nothing difficult about that and to differentiate that from the movement that follows you might call it "all four couples star thru—on the outside". A real pretzel of a movement that fits squarely in the *gimmick* phase is "all four couples Star Thru—on the inside."

Starting from the same square formation (1) the dancers reach across. The man reaches over his corner's left hand then under his corner's partner's right hand (6) to take his



opposite's left hand (how's that again?).

Slowly the joined hands are raised and as the men move clockwise and the ladies move counterclockwise (7) first the corner ducks under the arch, then the man's opposite ducks under his raised right hand (as in 4) to once again end in a square (8)—and then take sufficient time out for the ladies to comb their hair.

Like all gimmicks, these fun movements should be used with care. An initiation into a new club, a demonstration at an afterparty or simply a relaxer at the end of a fairly complicated evening of workshopping is often just the right time for one of these.







# 21<sup>ST</sup> NATIONAL

## SQUARE DANCE CONVENTION<sup>®</sup>

FOR YOU  
IN '72

JUNE 22, 23, 24, 1972

**A**N ATTRACTIVE POSTER is being distributed across the nation to apprise square dancers of the 21st National Convention which will take place in Des Moines, Iowa on June 22, 23, and 24, 1972. The background is pink with lettering and artwork in a deeper shade of pink and turquoise. A look at the poster is a graphic reminder to everyone that Iowa is the "Rose State."

### Something New

The National Executive Committee, working with the Education Committee of the Des Moines Convention have planned something new and revolutionary for all square dance callers. A Callers' Seminar will be conducted by three nationally known callers — Bob Ruff of California, Dick Jones of New Jersey and Dave Taylor of Michigan. The trio will give out with information, instruction and product knowledge that is bound to help enhance square dancing everywhere.

### Attention Round Dancers

A most interesting and informative program has been planned for the pleasure of those who wish to participate in the round dancing. Workshops, Panels, Clinics and Programmed Rounds will be held in the beautiful air-conditioned Val Air Ballroom which is an 8 minute drive from the Veteran's Auditorium. The Val Air has an 8400 square foot hardwood

Poster designed  
to publicize the  
21st National Convention



floor plus another ballroom on the lower level with a tile floor. The Round Dance Committee extends a most cordial invitation to attend the Convention and urges all dancers not to miss the opportunity to dance with old friends and to meet new ones from all over the country.

### Make Your Plans

Now is the time to plan to square your sets at the Vet's (Auditorium, that is) come June. Make a date for June 22, 23, and 24 to be where the action is . . . Des Moines, Iowa . . . the heart of congeniality and good friendship for all square dancers in 1972.

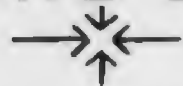
Register now! Use the convenient pre-registration form inserted in the January issue of SQUARE DANCING. For additional registration information write:

Advance Registration Director  
P. O. Box 2624  
S.W. 9th Street Branch  
Des Moines, Iowa 50315

There's a pre-registration application form for you in the center of the December, 1971 issue of SQUARE DANCING. Be sure to get your registration in early and if you would rather not spoil your copy of the magazine, or if you need additional application forms, please contact the Advance Registration Director, P. O. Box 2624, S.W. 9th Street Branch, Des Moines, Iowa 50315.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Washington

Months of hard work and dedication on the part of many dancers has culminated in the recent completion of the Kitsap Square Dance Association's new square dance facility at Gorst. Among the clubs now calling this dancers-owned facility home and holding at least a portion of their dances there are the Belles and Beaux's, Curley Q's, Paws and Taws, Round Squares, Sashay Club, Square Steppers and Russell's Rustlers, a teen club from Bremerton. Work is progressing on yet another dancer owned facility in the Lake Tapps area. Known as the Rainier Area Square Dance Corp., the clubs behind this project are mainly the Shufflers 4 and Sociable Squares.

—Don Hulin

## Alaska

Kodiak Allemanders, a small (right now) but very enthusiastic group of square dancers have recently acquired Dewey Barfield as their club caller. Some of the group live in Chiniak and must travel 44 miles one way to attend the dances. This doesn't seem too far until one considers that it's dark, there's plenty of ice and snow and just to make it more interesting it's a dirt road through the mountains. All of this is evidence of a real love for the activity and certainly must inspire the caller to do his best to make the trip worthwhile.

Valdez Sour-Docees are hosting the sixth Alaska Square Dance Festival June 2-4, 1972. Ken Bower of Des Moines, Iowa, will be calling all three nights for "June Three by the

Sea." Advance registration deadline is April 1. Interested parties may write to Box 426, Valdez, Alaska 99686 for particulars.

## Nebraska

Boothill Swingers Square Dance Club of Ogallala will host the Nite-Owl dance at the Crescent Ballroom, Grant, Nebraska, on January 29, 1972.

## Massachusetts

At the Two Hearts as One "Hearts" dance in Gardner, Marie Braley was presented with a special badge commemorating the dates of April 27 and August 27, 1971. Due to a heart condition, Marie was forced to give up square dancing for several months although she still attended the Two Hearts as One and Four-most Squares dances for sociability. On April 27, 1971, open heart surgery was performed and Marie carried into surgery with her the love and well wishes of all her square dancing friends. On August 27 at a camp and dance weekend Marie danced again. This was the occasion for the presentation of the special badge by Miles Eastman, club caller for Two Hearts as One square dance club.

## Virginia

The 1971-72 officers for the Peninsula Square and Round Dance Association are L. J. Pursifull, Chairman; Ed Phelps, Vice Chairman; Jack Rock, Secretary; and Charlie Gabler, Treasurer. PSARDA is made up of fourteen square and round dance clubs in the Newport News, Hampton, Yorktown and Williamsburg areas.

—Sam Reams

## Georgia

The Seventh Annual Jekyll Island Jamboree was a wonderful success. Those in charge of the affair extend a big "thank you" to dancers and callers from Maine to Florida, Georgia to California for their participation. Make a note of the dates August 18-20, 1972 on your calendar and plan to attend the Eighth Annual Jamboree.

A new club has been organized in Valdosta, named the Belles and Beaux. The group dances on 1st and 3rd Fridays in Garden Center.

—Bob Bennett

## Colorado

The Aggie Haylofters Square Dance Club of Colorado State University, in making plans for their 25th Anniversary Festival on March 31 and April 1, 1972, are looking for Haylofter alumni and past sponsors. The club wishes



# ROUND THE WORLD of SQUARE DANCING

to honor them as special guests. Any alum or former sponsor is asked to drop a postcard to Aggie Haylofters, Box 403, Student Center, Fort Collins, Colo. 80521. —*Norman Gertson*

## New Jersey

Guest callers at the Hayloft, Asbury Park, will be Dick Jones on January 13, Red Correll on January 15 and Kerry Stutzman on January 29. —*Sylvia Keleigh*

## Texas

The 11th Annual State Conclave will be held in McAllen on March 4, 1972. The program will include tours of Mexico, orchards and canning companies. Following the business meeting on Saturday there will be a banquet and a big afterparty in Reynosa, Mexico.

Festival Chairman Norman and Helen Teague are busy planning the 10th Annual State Festival scheduled to be held in Fort Worth on June 3, 1972. In 10 short years the Texas State Federation has grown to be one of the largest in the U.S. Roy and Lee Long of Dallas were elected to serve as chairman for the organizational group and through their efforts dancers were alerted to the drive for an organization. In November of 1962 the Longs were elected to serve as the first President of the newly formed Federation.

## Oklahoma

The First Annual National Singles Convention was hosted by Single Squares of Oklahoma City on October 8, 9, and 10, 1971. Dancers from several "far away" states, includ-

ing Alaska, Wisconsin and Florida attended, and ten states and fourteen singles clubs were represented. This was a three-day event with only a few hundred in attendance. However, a seminar was held and an Executive Secretary was appointed for the 1972 convention. Plans for this event are being formulated and it is expected that this one will be much larger, with dancers from twenty or more states participating. It will be held in July or August, 1972. All single dancers interested are invited to contact Executive Secretary Joe Ellis, 3926 S. E. 11th Street, Oklahoma City, Oklahoma 73115.

## Manitoba

Lieutenant Governor and Mrs. W. John McKeag entertained members of the Square Dance Federation of Manitoba recently at Government House in Winnipeg. Mr. and Mrs. McKeag joined in the fun at the evening of square dancing.

## California

Sunday, October 17 was the date of the grand opening of the Redwood House of Music in Redwood City. One of the attractions was the first showing of the newest sound equipment on the market, including custom made speakers and amplifiers. Hosts Gene and Mary Lou Brakeman have set up a Caller's Room where callers can browse, listen to records or sit down and relax over a cup of coffee. Much success to the Brakemans.

## Guam

Newly elected officers of the Tradewind Squares, Andersen AFB on Guam include Don and Reina Woolert, Pres.; Dick and Rita Hul-

Beginners enjoying the instruction and calling of Jim Cholmondeley in Viet Nam.





bert, V. Pres.; Ed and Jo Curley, Secretary; Dick and Becky Jensen, Treasurer; Blane and Lynn Jones, Social Chairman and Refreshment Committee.

### Alabama

Ken Bower of Des Moines, Iowa, Don Franklin of Arvada, Colorado, and the Manning Smiths of College Station, Texas, will be featured at the 19th Annual Azalea Trail Festival on February 18 and 19. The event will be held at the Municipal Auditorium in Mobile. Information and reservations may be obtained by writing Mobile Square Dance Association, P.O. Box 6082, Mobile, Alabama 36606.

### Pennsylvania

Something new and unusual is scheduled for January 29 at Lockwood Barn in Skippack, Pennsylvania. Bill and Janis Johnston will be conducting a Contra and Quadrille Workshop comprised of three sessions including beginners and callers workshops, review of basics and intermediate and advanced contras. Although the afternoon and evening sessions will be devoted essentially to contras and quadrilles, a few singing call square dances may be included. Anyone interested may write to the Johnstons at Box 523, Skippack, Pa. 19474 or telephone (215) 584-4025.

## WEDDING BELLS PLUS FIFTY

Square dancers of some 24 years' standing, Al and Dudy Treppke of Houston, Texas, shared their Golden Wedding Anniversary celebration with friends at Kirkwood Lodge last September. The Treppkes have been "repeaters" at Kirkwood the same week each year since 1958 and it seemed fitting to hold their celebration with their many friends at Kirkwood on the Lake of the Ozarks in Missouri. At 2:30 P.M. on Tuesday, September 7, all square and round activities stopped while 150 dancers greeted the Treppkes with good wishes. Since the Treppkes have no children, Kirkwood operators Bill and Betty Hagadorn helped with the receiving line and longtime friends Roy and Lee Long of Dallas arranged the entire reception and refreshments. The feted couple was presented orchid leis made of crisp, new one dollar bills and vanda orchids which had been fashioned by Ed and Lorine Flamm of Louisville, Kentucky.

## WEDDING BELLS

Newlyweds Bill and Norma Dains of Keokuk, Iowa, at the mock wedding ceremony held in their honor during Square Dance Week by Star Promenaders Club.



### Ontario

On Saturday, November 13, Lakeshore Squares presented Ed Foote calling club level at St. Joseph's School in Burlington.

At their fifteenth birthday party the Scenic City Square Dance Club of Owen Sound honored Miss Izetta Fraser with a life membership certificate and bouquet. Izetta has traveled extensively with square dance groups to the British Isles, New Zealand, Europe, California, Hawaii, Australia, Hong Kong and Japan. Callers for the club are Bill and Doris Cranny.

Congratulations to a fine pair who have attended the last 18 consecutive National square dance conventions, every state convention in Texas, in Louisiana, and many state functions in Oklahoma, Alabama and Mississippi. They have served as publicity chairman for the State Federation and the Houston Council for many years and are truly dedicated square dancers in every phase of the activity and in every sense of the word. Friends are looking forward to a Diamond Jubilee in another 25 years, Al and Dudy!

Golden Wedding celebrants Al and Dudy Treppke cutting the cake at Kirkwood Lodge.





**NEWCOMB P.A. SYSTEMS for Every Purpose**  
**CAN BE PURCHASED WITHOUT A DOWN PAYMENT, WITH APPROVED CREDIT**



**TR 1640M-HF2**  
**\$314.50**

Write for Brochure  
 and  
 Select Your Choice

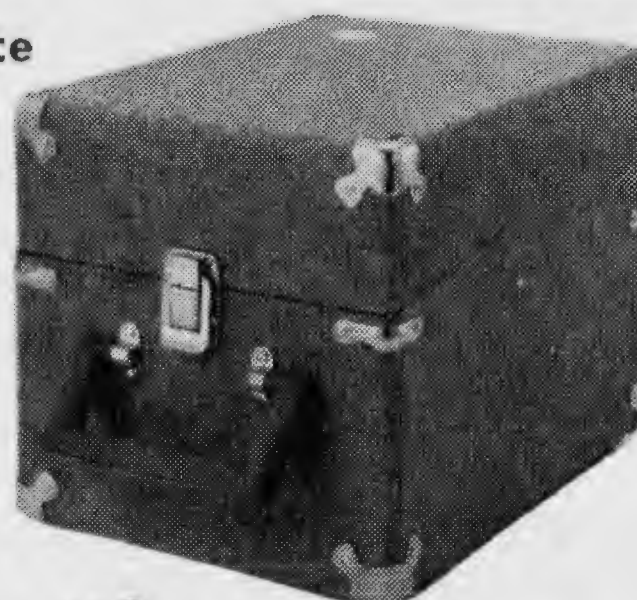
**TERMS**  
**for**  
**Your Convenience**

**USED**  
**P.A. SYSTEMS**  
**AVAILABLE**

**All Prices**  
**F.O.B. Houston**

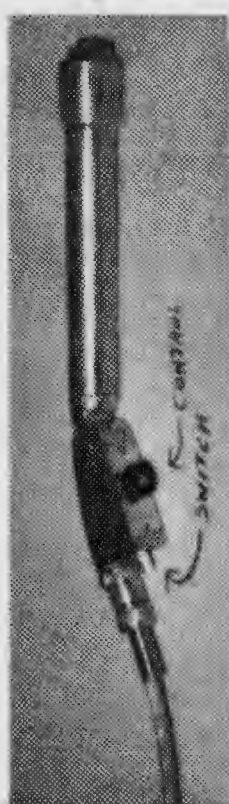
## NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.



**\$14.95**

**Postage \$2.00**



**"E2-A"**

### NEW VOLUME CONTROL

New Mike Control, does away with the bulk of the old control, pot is mounted in the mike itself and the cord is wired into the mike and control, no extra needed. You can send us your mike and we will rewire it with the new control for **\$40.00** plus \$1.50 postage and insurance.



### REGULAR VOLUME CONTROL

**\$27.50**  
 plus \$1.50 postage

### MIKE COZY

Holds and protects any microphone up to 10 1/2 inches long.  
 Plus 20 feet of cable.  
 Multiple seams finished with vinyl welt.  
 Durable, heavy-gauge Naugahyde exterior.

**\$5.95**  
 plus 75¢  
 mailing



## LATEST RELEASES on these OUTSTANDING LABELS

### BLUE STAR

**LP ALBUMS:**

- 1021 — Marshall Calls the Fifty Basics
- 1020 — Bob Fisk Calling on Blue Star  
Dances Tailored by Fisk
- 1019 — Blue Star Presents, Al Brownlee's  
Gold Record Album in Stereo
- 1018 — Blue Star Presents, Dave Taylor  
with Dances Taylored by Taylor

**CARTRIDGE TAPE — 1016**

New 8-track Cartridge Stereo Tape  
 12 Dances called by Marshall Flippo  
 \$6.95 pp

- 1918 — Lonesome Road Blues, Key G,  
I Saw The Light, Key A (Hoedowns)
- 1917 — Blue Stars and Stripes  
Caller: Jerry Helt, Flip Inst.
- 1916 — Chewing Gum  
Caller: Dave Taylor, Flip Inst.
- 1915 — Gonna Build A Mountain  
Caller: Dave Taylor, Flip Inst.
- 1914 — (Round Dance) Bill Bailey  
by Shirley & Bud Parrott  
Love Makes The World  
by Vivian & Jimmy Holeman

### BOGAN

- 1242 — Take Me Home Country Road  
Caller: Lem Gravelle, Flip Inst.
- 1241 — Come What May  
Caller: Dick Bayer, Flip Inst.
- 1240 — This Old House  
Caller: John Johnston
- 1239 — Wheeler Dealers  
Caller: George Leverett, Flip Inst.
- 1238 — If It's All Right  
Caller: Dick Bayer, Flip Inst.
- 1237 — Livin In Greener Pastures  
Caller: Jerry Thole, Flip Inst.

### ROCKIN' "A"

- 1356 — Broken Hearted Me  
Caller: Mal Minshall, Flip Inst.
- 1355 — Countrified  
Caller: Earl Wright
- 1354 — Slippin Around  
Caller: Virgil Troxell, Flip Inst.
- 1353 — You Don't Have to be A Baby To Cry  
Caller: Earl Wright, Flip Inst.
- 1352 — I Get the Blues When it Rains  
Caller: Bill Wilson, Flip Inst.
- 1351 — I'll Never Love Another  
Caller: Paul Childers, Flip Inst.

### DANCE RANCH

- 602 — Help Yourself to Some Tomorrow  
Caller: Frank Lane, Flip Inst.
- 601 — Don't Let The Good Life Pass You By  
Caller: Frank Lane

### LORE

- 1131 — I'm Gonna Write A Song  
Caller: Johnny Creel, Flip Inst.
- 1130 — Knock Three Times  
Caller: Don Whitaker
- 1129 — Greyhound Blues  
Caller: Don Whitaker, Flip Inst.

### SWINGING SQUARE

- 2356 — Charlotte Fever  
Caller: Jack Winkler, Flip Inst.
- 2355 — Money Can't Buy Love  
Caller: Jerry LeBlanc, Flip Inst.
- 2354 — Ring of Fire  
Caller: Harry Tucciarone, Jr.,  
Flip Inst.
- 2353 — Pocket Full of Dreams  
Caller: Gene Pearson, Flip Inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

**MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008 Phone (713) 862-7077**



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*January, 1972*

**E**ACH MONTH SQUARE DANCING travels to a different section of the country and features a dozen or so calls that are favorites of an outstanding caller. This month it's off to Kansas City, Missouri for a visit to Dick Enderle and one of his local clubs. Let's join in as Dick "gives out" with a few calls not necessarily original, but those he and his dancers particularly enjoy.

Head ladies chain  
Sides flutter wheel  
Heads square thru  
Swing thru  
Boys run  
Bend the line  
Right and left thru  
Flutter wheel  
Star thru  
Dive thru  
Pass thru  
Star thru  
Barge thru  
Left allemande  
Heads square thru  
Slide thru  
Right and left thru  
Flutter wheel  
Boys run right  
Cast off three quarters  
Boys trade  
Spin the top  
Right and left thru  
Flutter wheel  
Slide thru  
Left allemande  
Heads square thru four hands  
Sides frontier twirl  
Peel off  
Bend the line  
Star thru  
Substitute  
Centers square thru five hands  
Sides frontier twirl  
Peel off  
Bend the line  
Star thru  
Substitute  
Box the gnat  
Turn thru  
Left allemande

Heads swing thru  
Spin the top  
Step thru to a do sa do  
Swing thru  
Girls circulate twice  
Boys trade and  
Circulate once  
Swing thru  
Boys circulate twice  
Girls trade and  
Circulate once  
Left allemande  
Heads square thru four hands  
Swing thru  
Boys run  
Couples circulate  
Wheel and deal  
Swing thru  
Boys run  
Couples circulate  
Wheel and deal  
Left allemande  
Promenade  
Heads wheel around  
Two ladies chain  
Pass thru  
Bend the line  
Square thru three quarters  
Courtesy turn the girl  
Two ladies chain  
Slide thru  
Dixie grand  
Right left right  
Left allemande  
Head ladies chain right  
Four ladies chain across  
Heads right and left thru  
Spin the top  
Pass thru  
Double swing thru  
Spin the top  
Just the girls spin the top  
Everybody pass thru  
Left allemande  
Side ladies chain  
Sides right and left thru  
Head ladies chain three quarters  
Side men turn them around  
Forward six and back  
Do sa do to a wave  
Swing thru  
Slide thru  
Left allemande



Head ladies chain right  
 New head ladies chain left  
 All four girls lead left  
 Left allemande

Heads lead right  
 Circle to a line  
 Pass thru  
 Wheel and deal  
 Outsides squeeze into a line  
 Square thru four hands  
 Outsides cloverleaf  
 Centers star thru  
 Slide thru  
 Spin the top  
 Turn thru  
 Left allemande

## DICK ENDERLE



As a "gag" at an afterparty guests were asked to take a turn at the mike. Following Dick's turn a local caller became interested and encouraged him further. And so, quite by accident Dick entered the calling profession. This took place in 1955 and he is still at it, calling weekly for three clubs in Kansas City and two in surrounding areas. Dick also conducts three annual square dance institutes, two of which have been running over ten years, and averages at least one festival each year. Employed as Director of Service and Parts at one of the largest Chevrolet dealerships in Kansas City for 26 years, Dick's second hobby is golf. Although calling keeps him from playing as often as he'd like, still he endeavors to stick to it and in the past years has managed to capture several trophies. Dick and Ninfa, his bride of 27 years, are the parents of Tina and Rick, both of whom attend the University of Missouri. In addition to her duties as housewife and mother, Ninfa is also a part-time teacher of art and interior decorating. Dick has recorded on the Square L label and has tentative plans for more recordings later this year.

Heads lead right  
 Circle to a line  
 Pass thru  
 Tag the line  
 Girls right  
 Boys left  
 Centers run  
 Right and left thru  
 Rollaway half sashay  
 Star thru  
 U turn back  
 Right and left grand  
 Head ladies chain right  
 New side ladies chain  
 One and two right and left thru  
 Three and four square thru  
 One and two star thru  
 Pass thru  
 Everyone California twirl  
 Right and left thru  
 Pass to the center  
 Pass thru  
 Left allemande  
 Heads lead right  
 Circle to a line  
 Square thru four hands  
 Centers square thru three quarters  
 Centers in  
 Cast off three quarters  
 Star thru  
 Double pass thru  
 Lead couple California twirl  
 Right and left thru  
 Star thru  
 Cross trail  
 Left allemande

Cliff Hendricks, Clearwater, Florida uses both the figures Flutter Wheel and Spin the Top in the two following dances.

Heads square thru four hands  
 Flutter wheel and spin the top  
 Boys run, wheel and deal  
 Flutter wheel and spin the top  
 Boys run, wheel and deal  
 Pass thru, partners trade then  
 Left allemande

Heads right circle to a line  
 Flutter wheel and spin the top  
 Swing thru, girls run  
 Bend the line, box the gnat  
 Right and left thru  
 Flutter wheel and spin the top  
 All eight fold, star thru  
 Ends box the gnat  
 Centers half sashay  
 Same ladies chain  
 Everyone allemande left

### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Ken Collins . . . . .	Final Checkoff



### LOST

By Bill Armstrong, Los Angeles, California  
One and three half square thru  
Circle up four  
Head gents break line of four  
Forward eight don't get lost  
Just the girls step across  
Allemande left

### PLENTY BUSY

By Frank Pearce, Lymington, England  
Couples one and two  
Right and left thru  
Same two ladies chain  
Couples three and four  
Right and left thru  
Same two ladies chain  
Couple number one back to back  
With your corners box the gnat  
Heads cross trail separate  
Go round two line up four  
Walk straight ahead  
Allemande

These four dances by Ed Fraidenburg, Midland, Michigan, will keep you busy.

Head ladies chain  
Heads right circle to a line  
Pass thru, couples hinge and trade  
Square thru three quarters  
Split two line up four, pass thru  
Couples hinge and trade  
Square thru three quarters  
Split two line up four pass thru  
Couples hinge and trade  
Substitute star thru  
Pass thru around one to a line  
Pass thru, wheel and deal  
Girls turn thru, allemande

Heads right circle to a line  
Centers square thru four hands  
Ends slide thru, swing thru  
Centers run, pass thru  
Left allemande

Head ladies chain  
Heads right circle to a line  
Centers square thru three quarters  
Ends pass thru, wheel and deal  
Centers pass thru  
Left allemande

Heads right circle to a line  
Centers square thru three quarters  
Ends turn thru, wheel and deal  
Double pass thru, peel off  
Centers square thru three quarters  
Ends turn thru, wheel and deal  
Double pass thru, peel off  
Centers square thru three quarters  
Ends turn thru, wheel and deal  
Ends turn thru, wheel and deal  
Double pass thru, peel off  
Left allemande

### BACKAWAY

By Allen Lloyd, Temple City, California  
Head ladies chain right  
Side ladies chain  
Sides flutter wheel  
Sides right and left thru  
Same ladies chain, heads square thru  
Do sa do to an ocean wave  
Men run, couples circulate  
Wheel and deal, dive thru  
Star thru, backaway  
Head ladies chain  
Left allemande

The following two dances were sent to us by Wendell "Smokey" Snook of Phoenix, Arizona

### ARKIE GIRLS

Heads square thru  
Split two to a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Substitute, girls pass thru  
Allemande

### ARKIE BOYS

Heads half square thru  
Split two to a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Men square thru three quarters  
Allemande

## SINGING CALL\*

### PRETTY WORLD TODAY

By Don Williamson, Greeneville, Tennessee  
Record: Red Boot #122, Flip Instrumental with Don Williamson

OPENER, MIDDLE BREAK, ENDING  
Circle left it's such a pretty world today  
Look at the sunshine

Left allemande the corner  
Do sa do your own  
Allemande left and weave the ring  
And though the rain must fall  
The skies will all be blue  
Do sa do and promenade  
If you look close enough  
The sun will come shining through

FIGURE:  
Heads square thru four hands you go  
Do sa do and spin chain thru  
Girls circulate twice around the ring  
And then turn thru  
You allemande left the corner  
Weave by three swing the next and  
Then promenade you do  
If you look close enough

The sun will come shining through  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## WALTZ CAREFREE — Hi-Hat 892

Choreographers: Paul and Bunny Davis

Comment: Good waltz music in the Wayne King style and a routine that is not difficult but will require some waltz experience.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —; DANCE

1-4 (Twirl) Side, Behind, Side; Thru, Face to BUTTERFLY, Close; Step face LOD in OPEN, Swing, —; 1/2 R Turn to face RLOD in BUTTERFLY, Touch, —;

5-8 Back, Draw, Close; (R Wrap) In Place, 2, 3; Back, Side, Thru to face LOD in OPEN; Side/Turn to face WALL in BUTTERFLY, —, Close;

9-12 Side/XIB, —, —; Side/XIF, —, — to BANJO; Wheel, 2, 3; 4, 5, 6 to face LOD in CLOSED;

13-16 Waltz Balance, 2, 3 to end facing WALL in LEFT-OPEN; Fwd, Lift/Swing, —; Rock Fwd, Recov, Close; (Arnd to BUTTERFLY face COH) Side, Cross, Side to end facing WALL;

17-20 Repeat action meas 1-4;

21-24 Repeat action meas 5-8 except to end in SIDECAR M facing DIAGONAL LOD and WALL;

25-28 Twinkle, 2, 3 to BANJO; Cross, Fwd/Lock, Fwd; L turn to face COH in CLOSED, —, Close; L Turn, 2, 3 to end facing LOD in SEMI-CLOSED;

29-32 Fwd Waltz; Manuv, 2, 3 end M facing RLOD in CLOSED; Pivot, 2, 3 to face LOD in SEMI-CLOSED; Thru, Turn to face WALL in BUTTERFLY, Close;

### INTERLUDE

1-2 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

SEQUENCE: Dance, Interlude, Dance, Meas 1 thru 16 plus Ending.

Ending:

1-3 (Twirl) Side, Behind, Side; Thru, Face Close; Apart, Point, —.

## THE FLIP SIDE — Hi-Hat 892

Choreographers: Ron and Maryellen Hays

Comment: A good easy level routine with a dancer pleasing hand slapping gimmick. Tune is "King Of The Road" with a big band recording.

### INTRODUCTION

1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru, —; Solo Spot Turn, 2, 3, — to end facing M WALL;

5-8 (W Slaps) Step, —, 2, —; (M Slaps) Step, —, 2, —; (Elbows) Step, —, 2, —; (Elbows) Step, —, 2, —;

9-12 Fwd, —, Bump, —; Circle Away, —, 2, —; Together, —, 2, to SEMI-CLOSED

facing LOD, —; (Twirl end in SEMI-CLOSED) Fwd, —, 2, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bwd, —, Recov to LOOSE-CLOSED M face WALL, —;

5-8 Side, —, Behind, —; Side, —, Front to CLOSED, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end FACING M WALL;

### PART B

1-4 Apart, 2, 3, Touch; Together, 2, 3, Touch to BUTTERFLY; Side, Touch, Side, Touch to OPEN facing LOD; Away, Touch, Face, Touch;

5-8 (Twirl) Side, Behind, Side, Touch; (Wrap face WALL) Back, 2, 3, Touch; (Unwrap face COH) In Place, 2, 3, Touch; Change Sides, 2, 3 to end M facing COH, Touch;

9-12 With M on the Outside repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice second time thru end in CLOSED M face WALL ready for Ending.

Ending:

1-4 Repeat action meas 1-4 Intro;

5-8 Repeat action meas 5-8 Intro;

9-12 Repeat action meas 9-12 and Step Apart and Ack.

## IF I COULD BE WITH YOU—MacGregor 5024

Choreographers: Louis and Lela Leon

Comment: An active two-step, divided into three parts. The music is adequate.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

### PART A

1-4 Fwd, 2, 3, —; Fwd, 2, 1/4 R Turn to face WALL, —; Side, Close, Cross to SIDECAR M face RLOD, —; Back, Side, Thru to BANJO M face DIAGONALLY LOD and WALL, —;

5-8 Twisty Vine, 2, 3, 4; 5, 6, 7, 8 to CLOSED; Double Pivot, 2, 3, 4 to SEMI-CLOSED Facing LOD; (Twirl, 2) Walk Fwd, 2, 3, 4 to OPEN;

### PART B

9-12 Side/Step, Step, Face/Step, Step; Rock Apart, Recov, (Under, 2 face WALL) Fwd, 1/4 L Turn to face LOD; (Fwd, 2, 3, 1/2 R Turn to face COH in LOOSE-CLOSED) 3/4 L Turn, 2, 3, 4 to SEMI-WALL; Side/Step, Step, Side/Step, Step to SEMI-CLOSED facing LOD;

13-16 Rock Back, Recov, Walk, 2; Cut, Swivel, Cut, Swivel; Rock Back, Recov, Fwd, Knee Up; Point Back, Drag Thru, Step/Close, Step;



### PART C

- 17-20 Fwd, 2, 3, —; Fwd, 2, Pickup to CLOSED, 2;  $\frac{1}{2}$  L Couple Turn, 2, 3, 4 M facing RLOD; L Couple Turn, 2, 3, 4 to BANJO M face DIAGONAL LOD and WALL;
- 21-24 Cross, Side, Fwd, Lock; Fwd, —, Fwd, —; Cross, Side, Fwd, Lock; Fwd, Manuv to CLOSED, Pivot, 2 M face LOD;
- 25-28 Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Cross to SIDECAR M face DIAGONAL LOD and WALL; Side, Close, Thru to SEMI-CLOSED, —;
- 29-32 CLOSED Pivot, 2, Throw Out, 2; Pivot, 2, Throw Out, 2 to SEMI-CLOSED facing LOD; Fwd/Lock, Fwd, Fwd/Lock, Fwd; (Twirl, 2) Walk Fwd, 2, 3, 4 to OPEN;
- SEQUENCE: A — B — C — B — C plus Tag.
- Tag:
- 1-2 Pivot, 2, 3, 4; (Twirl, 2) Fwd, 2, Apart/Point, —.

### YOU MADE ME LOVE YOU — MacGregor 5024

Choreographers: Oscar and Fran Schwartz

Comment: Nice music and a Two-Step routine that goes thru twice. Just six measures are repeated.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

#### PART A

- 1-4 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Side, Close, Side, —; Side, Close, Side, —;
- 5-8 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Fwd Two-Step;  $\frac{1}{4}$  R Turn Two-Step M face WALL;
- 9-12 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Fwd, Close, Back, Close; Rock Fwd, —, Recov, —; Rock Back, —, Recov to OPEN, —;
- 13-16 Apart, Behind, Side, Touch; Together, Behind, Face M WALL, Touch to CLOSED; Turn Two-Step; Turn Two-Step M face LOD;

#### PART B

- 17-20 Side, Close, Cross, —; Apart, Close, Together, —; Side, Close, Cross, —; Apart, Close, Together to BANJO M face LOD, —;
- 21-24  $\frac{1}{2}$  R Turn, 2, 3 to SIDECAR M face RLOD, —; Bwd Two-Step; (Twirl end facing LOD)  $\frac{1}{2}$  L Turn, 2, 3 to OPEN facing LOD, —; Rock Fwd, Recov, Step Back, —;
- 25-28 Away, Point, Face, Point; Away, Point, Face, Point; Change Sides, 2, 3, —; On Arnd, 2, 3 to face RLOD, —;
- 29-32 Away, Point, Face, Point; Away, Point, Face, Point; Turn Under, 2, 3, —; (Rev. Twirl end in CLOSED facing RLOD) In Place, 2, 3 to CLOSED M face LOD, —;
- SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Side, Close, Rock Fwd, —; Recov, Back, Fwd, —; Fwd Two-Step; Fwd, —, Point, —.

### WHY NOT TWO-STEP — Windsor 4748

Choreographers: Gerry and Peggy Mace

Comment: The music is lively and the dance has sixteen measures repeated so there are only sixteen measures to learn.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;

#### DANCE

- 1-4 Walk Fwd, —, 2, —;  $\frac{1}{2}$  R Pivot to CLOSED M face RLOD, —, Step Bwd, —;  $\frac{1}{2}$  R Pivot to SIDECAR M face LOD, —, Fwd, —; Fwd, —, 2, —;
- 5-8 Fwd, Close, Back, —; Back, Close, Fwd/Turn to face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in BANJO M face LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL;
- 17-20 Face to Face Two-Step; Back to Back Two-Step; Change Sides, —, 2, —; 3, —, 4 to BUTTERFLY M face COH, —;
- 21-24 Repeat action meas 17-20 except to move in RLOD end in LOOSE-CLOSED M face WALL;
- 25-28 Side, —, Behind, —; Side, —, Front Dip, —; Recov, —, Side, —; Pivot, —, 2 end in BANJO M face LOD, —;
- SEQUENCE: Dance goes thru three times last time thru end M facing WALL with M's R and W's L hands joined then Step Apart and Ack.

### AZURE WALTZ — Windsor 4748

Choreographers: Charles and Edith Capon

Comment: A slow waltz and the routine is not too difficult. There are fourteen measures repeated.

#### INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, Point, —; Together to BANJO M face LOD, Touch, —;

#### DANCE

- 1-4 Fwd Waltz; Fwd, Fan Arnd to SIDECAR M face RLOD, —; Fwd Waltz; Step, Swing, Lift;
- 5-8 Bwd Waltz; Twisty Vine, 2, 3 to BANJO M face WALL; (Twirl to end SEMI-CLOSED facing LOD) Side, XIB, Side to face LOD; (Fwd, Side, Back to end in BANJO facing RLOD) Fwd Waltz;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;
- 17-20 Fwd Waltz; (Wrap, 2, 3) Fwd Waltz; Fwd Waltz; Release M's L and W's R hands Fwd,  $\frac{1}{4}$  R Turn to face WALL, Close to BUTTERFLY;
- 21-24 Waltz Balance L, 2, 3; Waltz Balance R,



2, 3; Change Sides, 2, 3 to end facing COH in BUTTERFLY; Side, Draw, Touch;  
 25-28 Repeat action meas 17-20 except to move in RLOD;  
 29-32 Repeat action meas 21-24 except to end in BANJO M face LOD:  
 SEQUENCE: Dance goes thru twice last time thru end in BUTTERFLY for Ending.  
 Ending:  
 1-2 (Twirl) Fwd, 2, 3; Change hands Ack.

#### **PINK CHAMPAGNE — Grenn 14151**

**Choreographers:** Jack and Na Stapleton

**Comment:** Nice smooth Intermediate waltz, with big band music sound.

##### **INTRODUCTION**

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

##### **DANCE**

1-4 To OPEN Waltz Away; (L Twirl to face LOD) Manuv to face RLOD in BUTTERFLY; Bwd Twinkle, 2, 3 to BUTTERFLY SIDECAR; Bwd Twinkle, 2, 3 to face RLOD in LEFT-OPEN;

5-8 Twinkle, 2, 3; Twinkle, 2, 3 end in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

17-20 Fwd Waltz; Fwd, Flare, —; (Bk,  $\frac{1}{2}$  L Turn to face RLOD in BANJO, Close) Bwd Waltz; Bwd Waltz end in SIDECAR;

21-24 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Fwd, Back, Side to BANJO;  $\frac{1}{2}$  R Wheel, 2, 3 to face LOD in SEMI-CLOSED;

25-28 Fwd Waltz; Manuv to face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn to end M face WALL;

29-32 Balance Back, —, —; Pivot, 2, 3 to face LOD in SEMI-CLOSED; (Twirl) Fwd Waltz; Thru, Face, Close to BUTTERFLY;

SEQUENCE: Dance goes thru twice. Then Step Apart and Ack.

#### **ALTERNATE FOR WHEEL AND DEAL**

By Warren Curtis, Cadillac, Michigan

(From lines of four facing out)

Go on to the next

Circle left three quarters

Dive thru

#### **CIRCLE UP FOUR**

By D. M. Hedgecock, Anaheim, California

Head ladies chain

Heads join hands circle up four

Number one man break to a line

Bend the line, pass thru

Circle up four with outside two

Head gents break to a line

Bend the line, pass thru

Wheel and deal, pass thru

Allemande left

#### **HOW COME**

By Les Roberts, Canby, Oregon

Heads right and left thru

Swing thru, boys trade

Spin the top, step thru

Swing thru, girls trade

Boys trade boys run

Couples trade, wheel and deal

Right and left thru

Swing thru, turn thru

Left allemande

#### **SCOOTBACK #1**

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads rollaway a half sashay

Same four slide thru

Do sa do to an ocean wave

Scotback and

All eight circulate

Boys trade and boys run

Wheel and deal to face

Everyone star by the right just half way

Girls U turn back and

Allemande left

#### **BETCHA**

By Bruce Welsh, New Orleans, Louisiana

Join hands circle left

Rollaway a half sashay

Circle left and

Head men and new corner

Go forward and back

Pass thru and cloverleaf

New centers star thru

And cloverleaf everybody

Go right and left grand

#### **SINGING CALL\***

#### **DON'T CHICKEN OUT**

By Dick Houlton, Stockton, California

**Record:** Hi-Hat #408, Flip Instrumental with Dick Houlton

OPENER, MIDDLE BREAK

Circle left

She was nice to my Mother

Kind to my cat left allemande

Turn partner right men star left

Turn thru and then left allemande

Do sa do around for me promenade

But when I popped the question

Why she chickened out on me

FIGURE:

The heads promenade go halfway

Square thru four hands will do

Swing thru the boys run right

Couples circulate there too

Wheel and deal dive thru

Square thru three hands

Corner swing promenade you see

When it came to marriage

Well she chickened out on me

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides.



### TAKE A GOOD LOOK

After you've read the discussion and checked the diagrams on page 16, try these examples of the movement Sweep a Quarter.

Head couples do sa do to ocean wave  
Girls turn back, wheel and deal  
Sweep a quarter, pass thru  
Do sa do to ocean wave  
Girls turn back, wheel and deal  
Sweep a quarter, pass thru to  
Left allemande

Head couples swing thru  
Girls trade, boys run right  
Wheel and deal  
Sweep a quarter  
Square thru three quarters  
To the corner left allemande

All four ladies chain across  
Head couples square thru  
Spin chain thru, boys run right  
Wheel and deal, sweep a quarter  
Cross trail thru to  
Left allemande

Head couples flutter wheel then  
Sweep a quarter, swing thru, turn thru  
Circle four to a line  
Flutter wheel across the floor  
Then flutter wheel and  
Sweep a quarter, circle four  
Side gents break to a line  
Left allemande

Heads to the middle and  
Circle half to a two-faced line  
Wheel and deal, sweep a quarter  
Pass thru  
Circle half to a two-faced line  
Wheel and deal, sweep a quarter  
Cross trail thru to  
Left allemande

### KAPER

By Bob Brundage, Danbury, Connecticut  
Four ladies chain  
Sides half sashay  
Heads half square thru  
Swing thru, step thru  
Girls square thru three quarters  
Tap him on the shoulder  
Allemande left

### A PROMENADE BREAK

By Bill Barton, APO San Francisco  
Promenade with partner  
Heads backtrack slide thru  
If you can turn thru  
Everybody roll right to a wave  
Boys foid girls take the lead  
Dixie chain a double track  
Girls go left boys go right  
Left allemande

### PASS TO THE CENTER

By Ivan Hasbrouck, Carmichael, California  
Four ladies chain  
Heads star thru  
Pass thru, circle four  
Heads break line of four  
Pass thru, wheel and deal  
Double pass thru, peel off  
Star thru, centers in  
Cast off three quarters  
Pass thru, tag the line right  
Wheel and deal, pass to center  
Square thru three quarters  
Allemande left

### SINGING CALL\*

#### GYPSY FEET

Record: Lightning S #5004, Flip Instrumental  
with Dwayne Bridges

#### OPENER

Gypsy feet will wander  
Gypsy feet will stray  
Neither love or thunder will  
Ever make them stay  
Allemande left that corner girl  
Come back and do sa do  
Allemande left that corner girl  
And weave the ring  
Gypsy feet keep dancing to  
The tune of the violin  
Do sa do your partner and  
Promenade her back home  
If I can tame your restless heart  
It would make my life complete  
Then I can put an anchor on  
Your gypsy feet

#### MIDDLE BREAK, ENDING

Four little ladies chain  
Three quarters around that ring  
Join hands and circle to the left  
Around that town  
Well the ladies rollaway  
You circle to the left again  
Allemande left that corner girl  
Weave around that ring  
Then I can put an anchor on  
Your gypsy feet

#### FIGURE:

One and three go right and left thru  
Turn that girl and then  
Rollaway with a half sashay  
Pass thru and then around one and  
Line up four go forward and back  
Go right and left thru and  
Turn that girl and then slide thru  
Pass thru left allemande  
And do sa do your own go back and  
Swing that corner girl and  
Promenade her home  
If I can tame your restless heart  
It would make my life complete  
Then I can put an anchor  
On your gypsy feet

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



### LADIES DO

By Jeanne Moody, Salinas, California  
Head ladies chain to the right  
New side ladies chain across  
Heads turn thru, cloverleaf  
Centers star thru  
Right and left thru  
Same ladies lead dixie chain  
Girls U turn back  
Everybody left allemande

### SINGING CALL\*

#### STANDING ROOM ONLY

By Jerry Helt, Cincinnati, Ohio  
Record: Blue Star #1909, Flip Instrumental  
with Jerry Helt  
OPENER, MIDDLE BREAK, ENDING  
Four ladies chain across the ring now  
You'll chain those ladies back again  
Join hands circle left around the ring  
Allemande left the corner weave the ring  
There's standing room for you  
Do sa do your own and promenade her too  
Promenade the ring go walking two by two  
There's standing room only for you  
FIGURE:  
Heads to the middle  
Circle four three quarters round  
Pass thru right and left thru with  
The couple you found  
Do sa do it's back to back  
Make an ocean wave like that  
Swing thru then thru find the corner  
Allemande left your corner lady  
Then do sa do your own  
Go back and swing your corner girl  
Promenade the ring go walking two by two  
There's dancing room only for you  
SEQUENCE: Opener, Figure for Heads, Figure  
for sides, Middle break, Figure for Sides,  
Figure for heads, Ending.

### GO GO

By Chuck Jordan, Burnaby, B.C., Canada  
Heads swing thru, spin the top  
Go right and left thru  
Square thru three quarters round  
Pass thru, U turn back  
Sashay thru (with girls in the middle)  
Girls run right to ocean wave  
Swing thru, spin chain thru  
Girls turn back  
Men (in the middle) circulate  
Cast off three quarters round  
Star thru, dive thru  
Square thru three quarters  
Left allemande

#### WHERE'S YOUR PARTNER

By Bill Barton, Cornish Flats, New Hampshire  
Heads pass thru face your partner  
California twirl face your partner  
Whirlaway a half sashay, star thru  
Right and left thru  
Pass thru face your partner  
California twirl face your partner  
Whirlaway a half sashay  
Box the gnat face your partner  
Ends box the gnat  
Centers pass thru face your partner  
Everybody pass thru  
Left allemande

#### FACE HER

By John Ward, Alton, Kansas  
The heads pass thru across the floor  
Do a partner trade and  
One quarter more to face her  
Box the gnat  
Right and left thru other way back  
Pass thru then  
With the sides pass thru  
Everybody do a partner trade and  
One quarter more to face her  
Box the gnat  
Right and left thru other way back  
All pass thru  
Left allemande

## The 1972 YEARBOOK

Here are all 1100 squares, patter calls and singing calls, rounds, contras, etc., taken from the 1970 and 1971 issues of SQUARE DANCING (Sets in Order) magazine. You'll find a wealth of material in this collection including many drills and dances especially designed for your workshops and classes. Here is a handy one-volume collection arranged alphabetically in sections with a complete index for quick reference. No need to tear up those back copies of SQUARE DANCING. It's all right here in one jumbo 8 1/2" x 11" edition.

**Only \$5.00 per copy**

(California add 5%) from your dealer or write to:

The Sets in Order American Square Dance Society  
462 North Robertson Blvd., Los Angeles, California 90048





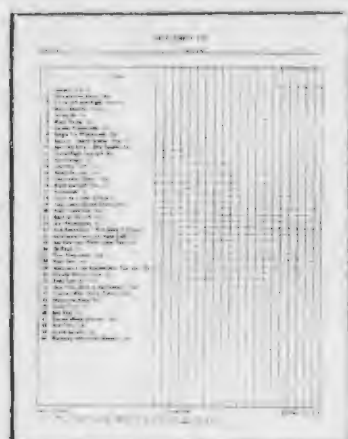
THE **Sets in Order** *has produced*  
**CALLERS:** AMERICAN SQUARE DANCE SOCIETY  
*these items with YOU in mind*



**ILLUSTRATED BASIC MOVEMENTS IN SQUARE DANCING — 1971 EDITION**

Many callers give one of these booklets to each member of their learners class, an excellent and simple teaching help. Contains 71 illustrations on all the popular basic movements used today.

**15c each — \$10.00 per 100 postpaid**



**NEW BASIC CHECKLISTS**

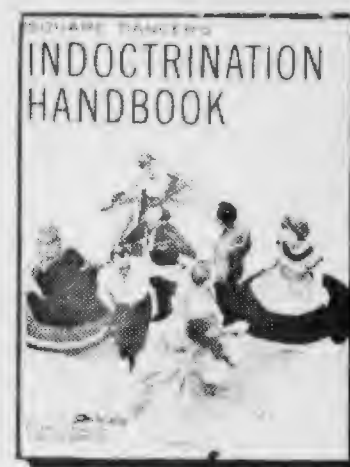
Companion piece to the Basic Movements booklet helps you keep track of your teaching progression.

**12 for 35c postpaid**

**INDOCTRINATION HANDBOOK**

Helps you to start the new dancers off on the right foot, an excellent stimulant to correct square dance teaching.

**15c each — \$10.00 per 100 postpaid**



**SQUARE & ROUND DANCE DIPLOMAS**

Graduation time? These make excellent awards for the new dancer just finishing his lessons.

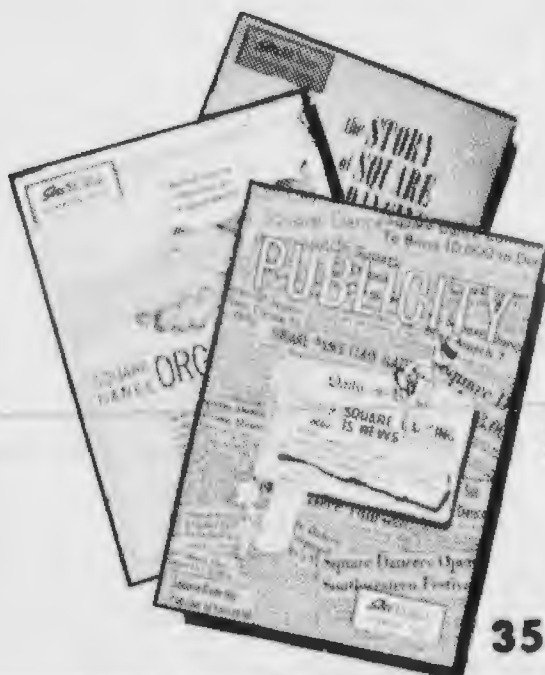
**10c each — min. order of 10 — State type**  
 Add 20c postage with each order



**VALUABLE HANDBOOKS**

Youth in Square Dancing  
 Story of Square Dancing  
 Square Dancing Party Fun  
 Club Organization  
 Publicity Handbook

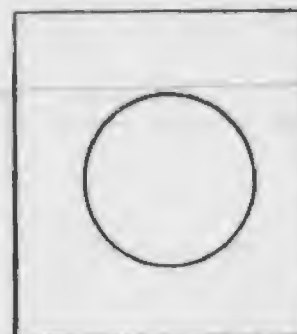
**35c each postpaid**



**STURDY SLEEVES FOR YOUR 7" RECORDS**

Used by Professionals everywhere. Made of heavy duty paper — long lasting.

Minimum order  
**100 for \$5.00 postpaid**



**The Sets in Order AMERICAN SQUARE DANCE SOCIETY  
 MEMBERSHIP APPLICATION AND ORDER FORM**

462 North Robertson Boulevard • Los Angeles, California 90048

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$5.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

New ☐ Renew ☐ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

This is an order for

QUANTITY

QUANTITY

Publicity Handbook \_\_\_\_\_

Illus. Basic. Movements  
 of Square Dancing \_\_\_\_\_

Indoctrination Handbook \_\_\_\_\_

Club Organization  
 Handbook \_\_\_\_\_

Youth in Square Dancing \_\_\_\_\_

Story of Square Dancing \_\_\_\_\_

Planning Square Dance  
 Party Fun \_\_\_\_\_

Green Sleeves (Min.  
 order of 100) \_\_\_\_\_

Basic Check Lists  
 (for callers) \_\_\_\_\_

S/D Diplomas  
 (Min. order of 10) \_\_\_\_\_

R/D Diplomas  
 (Min. order of 10) \_\_\_\_\_

**Total Amount**



**MODERN ALBUMS FOR SCHOOLS**  
**"THE FUNDAMENTALS OF SQUARE DANCING"**

LP 6001, Level 1 LP 6002, Level 2 LP 6003, Level 3  
 (created by Bob Ruff and Jack Murtha)  
 Sets In Order Label

Excellent for schools, church and youth groups, or home practice. These long play albums contain 66 movements of the Basic Program of Square Dancing. Each is complete with lesson plans, pictures, and description of all moves. Send for descriptive literature. \$5.95 each. (Calif. add 5% sales tax.)

**BOB RUFF — 8459 Edmaru Avenue**  
**Whittier, Calif. 90605**

**VEE GEE**



**Patterns for**  
**Square Dance Apparel**  
**CATALOGUE**

Send 60¢ Airmail 80¢  
**BROCHURE**

Send 35¢ Airmail 45¢  
**CANADA Send 10¢ extra**

APO, FPO oversea orders only  
 (No Stamps or COD's)

**VEE GEE PATTERN CO.**  
 P. O. Box 1832, Dept. S  
 San Leandro, Calif. 94577

**The BEST SQUARE SHOE**  
**in All America**

**At This Price**

COMPARE AND  
 YOU'LL AGREE

**\$15<sup>95</sup>**



Widths A-B-C-D-E-EE-EEE  
 Sizes 6-12  
 Colors — Black or Brown  
 We pay postage anywhere

**GORDON BROTHERS**

2488 PALM AVE.

**BOX 841 - HIALEAH, FLORIDA 33011**

DEALERS WANTED — ALL STATES OPEN



**CALLER**  
**of the**  
**MONTH**



*Bill Peterson — Livonia, Michigan*

**B**ILL PETERSON BECAME "EXPOSED" to square dancing in a Physical Education class at Wayne University in Detroit, Michigan in 1958. He soon began teaching night school classes in square dancing while attending club dances in the area. Before too long, the dancers knew as much as the teacher and Bill was forced to take additional dancing and calling lessons in self defense. Members of the first two classes conducted by Bill joined together to form a club and he was on his way in the club caller field.

At the present time he calls for three clubs in the Detroit area and teaches a beginners class each year. He also travels to out-of-town dates in approximately ten states and Canada and has been featured caller at festivals and institutes. He has served as staff director for the Potawatomi Pow-Wow and Greenbush Inn Dance Vacations and has conducted dance tours to Colorado and Hawaii.

Bill has written articles on dancing for children for magazines and has recorded on the Top and Hi-Hat square dance labels. He and his wife, Cathi, have teamed up on choreography for several round dances as well.

Bill and Cathi are firm believers that "square



1 line "Slim Jim" 75¢	<b>ANY</b>
Name only	<b>STATE</b>
regular size 85¢	<b>SHAPE</b>
Name and Town or design 95¢	<b>\$1.50</b>
Name and town and design (pictured) \$1.00	<b>EACH</b>
Name and town and design and club name \$1.10	

**We Design Club Badges**

Order Any Badge in Any Color — Black, White, Blue, Green, Brown, Red, Yellow, Walnut, Birch.

Send Check, We Pay Postage

**PAT'S PLASTICS**

Box 847 Rifle, Colorado 81650 Phone (303) 625-1718



dancing is fun" and as a result his dances are noted for the laughter and enjoyment of everyone, especially the caller.

Bill has taught school for the past 15 years in the Redford School District where square dancing is a part of the program. He and Cathi have four children and "home" is Livonia, a western suburb of Detroit, Michigan.

**(LETTERS, continued from page 3)**

insurance the money donated was greatly appreciated, but more important was learning how many truly great friends I have accumulated through the greatest activity in the world, Square Dancing. Space doesn't permit me to list all of the people who gave of their time, money and prayers but they know who they are, so from my wife Ginger and myself may we say the only word that fits—THANKS from the bottom of our hearts.

Wendell "Smokey" Snook  
Phoenix, Arizona

**What a wonderful letter. Indeed it is just one more testimonial of how great square dancers are.—Editor.**

Dear Editor:

Because of a military assignment to SEA, I have been forced to end a five year stay here in San Antonio. During these years I have met and called for a very wonderful group of people. Square dancers being what they are, they have made this period in time unforgettable for my wife Lois and myself. I give heartfelt thanks to the Brooks Astro Twirlers, Hondo Country Squares, Village Squares and Dudes and Dolls clubs. I would also like to say that as a subscriber to the Official Magazine of Square Dancing for these past seven years, the work of you and the Society has truly been an

### B. & S. SQUARE DANCE SHOP

MAGNET, INDIANA 47555



50 yards Nylon marquisette — stiff, cotton top, wide elastic band. Order 1" shorter than skirt. 4 tiers on 21" and longer and 3 tiers on 20" and shorter. Colors: white, black, yellow, pink, blue, forest green, red and multi-color.

**\$12.95** plus 75¢ postage

#### RINGO

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep. Black and White **\$8.95** Yellow, Pink and Orange **9.95** Silver and gold **10.95** Sizes 4 to 10 — Med. and Narrow. Postage paid on Ringos.



INDIANA  
ADD  
2%  
SALES  
TAX

Send for free catalog.

(Dealer Inquiries on Petti-Pants and Slips Welcome)

**READ THIS BADGE ACROSS THE SET!**



**Outstanding engraved plastic badges with raised cut-outs — Only \$2.00**

**Plastic available in various colors.**

**Thin plastic for glue-ons—MANY COLORS**



Special Shape  
or any State

**\$2.00**

**DESIGN BADGES \$1.50**



✂ **\$1.00**

Name  
Only  
**90¢**

**ALL BADGES HAVE SAFETY CLASP PIN  
WE PAY POSTAGE**

*Send for brochure . . . FREE sample*

**BLUE ENGRAVERS**

**315 SEVENTH ST., SAN PEDRO, CALIF. 90733**

**5% Sales Tax on Calif. orders**



# CERTAIN HITS in NEW RELEASES!

**No. 4984 - "HARVEST OF SUNSHINE"**  
 Called by: John Shallow

**No. 4985 - "CAPE COD"**  
 Called by: Dick Hoffman

**Recent Releases**

**No. 4982 - "JOY TO THE WORLD"**  
 Called by: Marv Lindner

**No. 4983 -**  
**"PAVE THE WAY INTO TOMORROW"**  
 Called by: Tommy Stoye

**5530 N. Rosemead, Temple City, Calif. 91780**



JOHN SHALLOW



DICK HOFFMAN



inspiration to me. Your articles through the Gold Ribbon Report have been invaluable to the square dance movement. I feel that the theory and ideas put forth relative to teaching new dancers and the plateau concept of this great hobby are sound. Probably the biggest complaint I hear is that concerning the loss of dancers. The most obvious solution to this dilemma is to teach thoroughly and then offer a complete challenging program to all dancers at all plateaus. Now this is a big order as any serious caller knows. In order for our activity

to grow and remain healthy we must provide a place, style and appropriate degree of intricacy for everyone. The Society serves well in leading the leaders toward this aim . . . We were fortunate to meet Bob Ruff at the National. I used his earlier teaching records as a very young caller in Plattsburgh, N.Y. I was, therefore, pleased to get to meet him personally.

Bill Wright, San Antonio, Texas

Dear Editor:

Have many back issues of S.I.O. (SQUARE

## WEEKEND IN RENO and SQUARE DANCING, TOO!

# 25<sup>th</sup> Silver State Square Dance Festival

### RENO

The Biggest Little City in the World

### CENTENNIAL COLISEUM

### MAY 5, 6, 7-1972

Our 25th Anniversary Dance

FRIDAY 8-11  
Arnie Kronenberger



SATURDAY 8-11  
Beryl Main



SUNDAY 1-4  
Dave Taylor



SATURDAY 8-11  
Mike Hull



Wayne & Norma Wylie



SOUND  
BY  
HILTON  
AUDIO

PLENTY  
OF  
TRAILER  
SPACE

**Special Features  
to Remember Forever**



**A \$25 Coupon Book and a Special Anniversary Badge  
will be given FREE to all dancers!**

For further information and free flyer write: Dave Friedman, 840 Edelweiss St., Reno, Nev. 89502

(702) 323-3268

SIL BUONANOMA  
Festival President

DAVE FRIEDMAN  
Publicity Director



# **How To Be A "SMOOTH" DANCER**

WE KNOW THAT **YOU** ARE ONE — **BUT**  
NOW HAVE IT IN WRITING TO SHOW  
YOUR FRIENDS **WHY** YOU ARE!

A BOOKLET OUTLINING THE FIRST 100 BASIC  
S/D MOVEMENTS — WHERE EACH STARTS,  
THE TRAFFIC PATTERN TO FOLLOW,  
AND WHERE EACH ENDS. THIS IS  
A "MUST KNOW" IN ORDER TO BE  
A SMOOTH, EXPERIENCED  
SQUARE DANCER

— AND —

## **COMPLETE RULES**

FOUR STARS, CHAINS,  
ETC., PLUS THE NEEDED  
HAND-HOLDS,  
COURTESIES,  
ETIQUETTE,

ETC. **\$3<sup>00</sup>**  
P.P.

Order from:  
**WILL ORLICH**  
Bayshore Gardens  
P.O. Box 8577  
Bradenton,  
Florida 33505

SHOWING YOU **HOW** TO WRITE YOUR  
OWN MATERIAL — **HOW** TO MAKE EASY  
FIGURES MORE CHALLENGING **HOW** TO DIFFER  
YOUR PROGRAMS **WITHOUT** USING ADVANCED  
EXPERIMENTAL MOVEMENTS

## **SPECIAL OFFER**

WHILE THE SUPPLY LASTS! BACK ISSUES (5) @ \$3.50  
WITH EACH NEW CURRENT SUBSCRIPTION @ \$5.00 START-  
ING WITH JAN. THRU MARCH, MAY SEPTEMBER AND NOVEM-  
BER 1972. ORDER TODAY

## **50/75 BASIC PROGRAM**

A NOTE SERVICE  
FOR THE CALLER  
LOOKING FOR NEW  
FRESH MATERIAL  
CONCRETE EXAMPLES  
**FIVE TIMES  
A YEAR**

# **CHOREO GUIDELINE**





Chuck  
Bryant



Bill  
Wright



Curtis  
Thompson



Rex  
Coats



Lem  
Smith

#### MUSTANG RELEASES

MS-504 Ghost Riders In The Sky By: Curtis Thompson  
MS-137 I Washed My Face In The Morning Dew By: Chuck Bryant  
MS-305 Rolling In My Sweet Baby's Arms Caller: Bill Wright

#### New Releases

#### LIGHTNING "S" RELEASES

LS-7004 Five O'Clock World By: Lem Smith  
LS-9001 World Comin Down By: Rex Coats  
LS-7003 Indian Lake By: Lem Smith

*For records not available at your dealers, write direct.*

**MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Tex. 78227**

DANCING) that someone might like . . . I don't care to throw them away. If someone would pay the postage they could have any or all of them which includes all except January, 1960; January and October, 1961; all except January and April, 1962; full year's set 1963 through 1970. These books would be heavy—the postage rather expensive, but maybe someone would like to have them.

John D. Harris,  
86 Wemyss St.  
Sault Ste. Marie, Ontario, Canada

Dear Editor:

Have one little point to make regarding the Swap Around figure of the September, 1971 issue. I've always found it easier if the man turns left face — he then can see the lady coming to him, can help if she's not sure and is also moving in the same direction as the lady.

Alan Sherriffs  
Nottingham, England

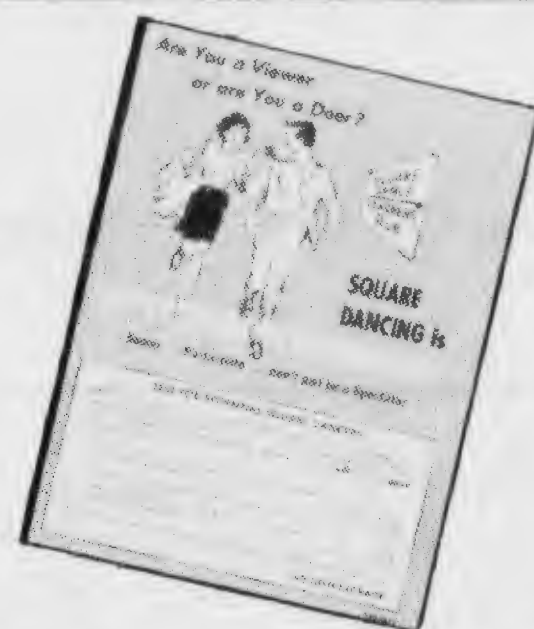
**Thanks for the suggestions on Swap Around. We'll try it both ways the first chance we get and check your comments.—Editor.**

## PROMOTION LEAFLET

To get people interested in square dancing is just half the job. Answering their questions and hopefully getting them into a learner class is the ultimate aim.

**\$2.00 per 100**  
**\$15.00 per 1000**  
**POSTPAID**

Calif. add 5 % Sales Tax.



This four-page New Dancer Flyer is designed to answer the most asked questions: Am I too old to square dance?, How does one learn?, How much does it cost to square dance? and How much time is involved in square dancing? An ideal give-away, this well designed publicity piece has a box on the last page for the club, association or caller to add a name and phone number for the prospective dancer to contact.

**The Sets in Order AMERICAN SQUARE DANCE SOCIETY**  
**462 North Robertson Boulevard, Los Angeles, California 90048**



# Nita Smith Fashions



113 Walton Dr.  
College Station,  
Texas 77840



## The Perfect Gift for HIM

\$5.25 plus 25¢ handling  
charge

Handsomely decorated  
TIES with hand-set  
rhinestones on metallic  
trimmed braid. Order  
in almost any color!!

## Party Petticoats

Truly a dancer's petticoat — of luxurious nylon marquisette that gives your favorite dress the beautiful fullness it deserves — Up to 100 yards of ruffling, fashioned with four tiers plus a soft, cotton batiste top — Custom-made to your measurements and proportioned to your figure! Destined to be your FAVORITE petticoat because it's made for YOU! Available colors are:

ROSE PINK  
MINT GREEN  
TURQUOISE

LIGHT BLUE  
ROYAL BLUE  
RED

BLACK  
WHITE  
YELLOW

### "Newest Fashion Colors"

LILAC      BRITE ORANGE      HOT PINK      LIME GREEN

**MULTI-COLOR** — Made of any combination of your choice of the available colors. Example: mint green top with two bottom tiers of orange, yellow and green. **\$16.95** plus \$1.15 handling charge.

**NEWEST WHITE PETTICOAT** — "DOUBLE REVERSIBLE" . . . Two in one — a Stiff and a Soft layer sewed to a single top. Stiff layer remains bouffant . . . soft layer next to body does not scratch or ruin hosiery. Reversible for proper look with summer dresses of light weight material. **\$16.95** plus \$1.00 handling.

**"A WORD ABOUT PETTICOATS"** . . . Today's dance petticoats are made from the miracle synthetics of Dacron and Nylon thread. One type of fabric, called "Net", is a knitted material of low thread count and a bias stretch which causes whatever finish is applied for stiffness to break down rather quickly . . . with the resulting "limp" petticoat that tears easily. Another type, called "Marquisette", is a **woven** material of great strength and high thread count. It is far more expensive in initial cost (the best always is) but is cheaper in the long run and much more satisfactory.

Three types of Finish are available in Marquisettes:

**STIFF** — Permanent finish — retains bouffancy longer than any other — withstands heat and humidity and machine washing — is bulky on dance floor and may scratch and pick hosiery.

**SOFT** — "Curtain-like" finish — very soft and silky — dances beautifully. Requires much more material for bouffant appearance — most expensive of all — made only by special order.

**CRISP** — Most popular of all petticoats — finish is resilient and springy — between stiff and soft. Dances well — remains bouffant with proper care. Avoid excessive heat and humidity.

## Lazy Legs

\$8.95 plus 60¢ mailing

"Made-to-measure" pantalettes of cool, cotton batiste featuring row upon row of dainty lace on the legs — the entire garment is sewed with elasticized thread to give a close, neat fit — available in all the petticoat colors.

## Just Rite

### JUST RITE WHITE

\$10.95 plus \$1.15 handling charge

Our answer to your need for a STIFF, permanent finish marquisette slip. **PRICED RITE** for that first bouffant to wear to classes and clubs—OR, to "lift" a tired petticoat.

**GROUP DISCOUNT PLAN FOR BEGINNING CLASS MEMBERS...WRITE FOR INFORMATION**



## LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

### ★ ARIZONA

CLAY'S BARN  
P.O. Box 1863, Sierra Vista 85635

### ★ CALIFORNIA

MODERN RADIO  
424 Valencia St., San Francisco 94103  
PHIL MARON'S FOLK SHOP  
1531 Clay Street, Oakland 94612  
NANCY SEELEY'S RECORDS FOR DANCING  
706-B Nimitz, China Lake 93555  
ROBERTSON DANCE SUPPLIES  
3600—33rd Avenue, Sacramento 95824

### ★ CANADA

DANCE CRAFT  
3584 E. Hastings, Vancouver 6, B.C.  
GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.  
THE SQUARE DANCE POST  
833 Stafford Dr., Lethbridge, Alberta

### ★ COLORADO

S. D. RECORD ROUNDUP  
8575 W. Colfax, Denver 80215

### ★ FLORIDA

MARMAC SPECIALTIES  
2730 Stanwood Av., Jacksonville 32207

### ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639  
DELUXE MUSIC SQUARE DANCE SHOP  
4063 Milwaukee, Chicago 60641

### ★ KANSAS

BETTY'S CALLER SUPPLY  
1020 W. MacArthur Rd., Wichita 67216

### ★ KENTUCKY

PRESLAR'S WESTERN SHOP  
3111 South 4th St., Louisville 40214



## SINGING CALLS

### GYPSY FEET — Lightning S 5004\*

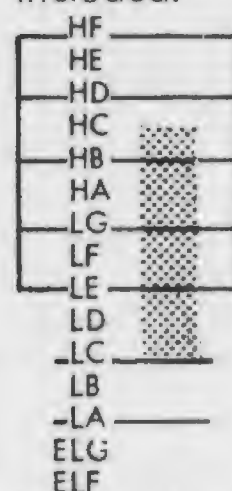
Key: B Flat      Tempo: 128      Range HC  
Caller: Dewayne Bridges      LB Flat  
Synopsis: Complete call printed in Workshop.  
Comment: Square dance with a lively rhumba type beat. Music is Piano, Guitar, Clarinet and Drums. An easy action pattern for fun level dancing.      Rating: ☆☆☆

### HOW I LOVE THEM OLD SONGS — Windsor 4979

Key: C      Tempo: 128      Range: HD  
Caller: Bill Martin      LB  
Synopsis: (Break) Sides face — grand spin — (Figure) Allemande left — allemande thar — forward two — make a star — men swing in — right hand in — shoot star full turn — corner right wrong way thar — men swing in — left hand in — shoot star — left allemande — weave by one — see saw next — left allemande — promenade.

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



**Comment:** Good instrumental balance with Accordion, Bass, Drums and Guitar. Easy action pattern well timed, can be used for most groups. (It is this caller's experience that a grand square can be substituted for any grand spin for beginners group.)

Rating: ☆☆☆+

**THIS OLD HOUSE — Bogan 1240**

**Key:** B **Tempo:** 132 **Range:** HB  
**Caller:** John Johnston **LB**

**Synopsis:** (Break) Four ladies chain across — join hands circle left — rollaway half sashay — circle left — rollaway half sashay — allemande left right and left grand — promenade (Figure) One and three lead right — circle four — head men break make line — up and back — swing thru two by two — spin the top — do sa do — pass thru — swing corner — left allemande — back one and promenade.

**Comment:** A familiar popular tune of a few years ago using Fiddle, Accordion, Piano and Drums. Basic action pattern. Rating: ☆☆☆

**AS TIME GOES BY — Hi-Hat 407**

**Key:** B Flat **Tempo:** 132 **Range:** HC  
**Caller:** Ernie Kinney **LB Flat**

**Synopsis:** (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle again — left allemande — do sa do own — left allemande — promenade (Figure) Four ladies back to back — men go round the track full around — do pazo — roll promenade — Heads (sides) wheel around — right and left thru — cross trail back —

**CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-December.

**SINGING CALLS**

Put Your Hand In	
The Hand	Jay-Bar-Kay 129
Don't Let The Good Life	
Pass You By	Dance Ranch 601
So This Is Love	Blue Star 1900
Don't It Make You	
Wanta Go Home	Kalox 1121
With two tying for fifth place.	
When You're Hot	
You're Hot	Wagon Wheel 604
Proud Mary	Kalox 1116

**ROUND DANCES**

On The Flip Side	Hi-Hat 892
Summer Affair	Windsor 4747
The Love Waltz	Belco 245
Foolish Fancy	Grenn 14147
Baby Mine	Hi-Hat 889

# LOCAL DEALERS

★ **MASSACHUSETTS**

PROMENADE SHOP  
Square Acres, Rte. 106,  
East Bridgewater 02333  
SUE'S SPECIALTY SHOP  
S. Main Street, Topsfield 01983

★ **MICHIGAN**

B Bar B WESTERN SUPPLY  
315 Main Street, Rochester 48063  
SCOTT COLBURN SADDLERY  
33305 Grand River, Farmington 48024

★ **MISSOURI**

DO-SAL SHOPPE  
1604 W. 23rd St., Independence 64050

★ **MINNESOTA**

J-J RECORDS (Formerly Al Johnson  
Records) 1724 Hawthorne Ave.,  
E. St. Paul 55106

★ **MONTANA**

CARL'S RECORDS  
Flaxville 59222

★ **NEW JERSEY**

DANCE RECORD CENTER  
1159 Broad Street, Newark 07114

★ **NEW MEXICO**

KA-MO INC.  
5001 Douglas MacArthur, N.E.  
Albuquerque 87110

★ **NEW YORK**

BERLINER MUSIC SHOP  
154 4th Ave., New York 10003  
BOB MASON  
Box 205, Almond 14804

★ **OHIO**

DART WESTERN SHOPPE  
1414 E. Market, Akron 44305  
F & S WESTERN SHOP  
1553 Western Avenue, Toledo 43609

★ **OREGON**

GATEWAY RECORD SHOP  
10013 N.E. Wasco Ave., Portland 97220

More Dealers Follow



## LOCAL DEALERS

### ★ SOUTH DAKOTA

SCHLEUNING'S RECORD SERVICE  
Route 2, Box 15, Rapid City 57701

### ★ TEXAS

CEE VEE SQUARE DANCE SHOP  
114 S. Western, Amarillo 79106  
EDDIE'S & BOBBIE'S RECORD SHOP  
8724 Tonawanda, Dallas 75217  
MUSTANG RECORD SHOP  
1314 Kenrock Dr., San Antonio 78227

### ★ WASHINGTON

AQUA RECORD SHOP  
15227 S.E. Maple Valley Hiway,  
Renton 98055  
DECKER'S RECORDS  
E. 12425 Trent Ave., Spokane 99206  
KAPPIE'S RECORD KORRAL  
10400 Renton Ave. So., Seattle 98178

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

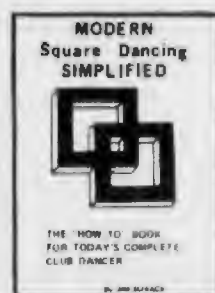


## CHALLENGE AND ADVANCED CLUB DANCING

The currently popular calls for  
experienced club and high level dancers.  
by Jim Surock

A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers; for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the calls explained in this book or you already know it. The pocket size and hard gloss cover makes it perfect to take to the dance for that extra confidence.

Price only \$2.00



## ALSO AVAILABLE

### MODERN SQUARE DANCING SIMPLIFIED

The "How To" Book for Today's  
Complete Club Dancer

Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. An ideal gift for the graduate and the student.

Price only \$2.00 or order both books for only \$3.50

from: JIMCO

Dept. 2D 6210 S. Webster Ft. Wayne, Ind. 46807

corner swing — promenade.

**Comment:** An old smoothie type song and instrumental to match. An easy action pattern that can be a relaxer. Rating: ☆☆☆

### PRETTY WORLD TODAY — Red Boot 122\*

Key: C Tempo: 130 Range: HC  
Caller: Don Williamson LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** A contemporary song with a contemporary square dance pattern. Dance figure has a change of pace which might prove interesting. Music is Piano, two Trumpets, Clarinet and Guitar. Rating: ☆☆☆

### KNOCK THREE TIMES — Lore 1130

Key: G Tempo: 110 Range: HB  
Caller: Don Whitaker LB

**Synopsis:** (Opener & Ending) Walk around corner — join hands circle halfway — heads face grand square — four ladies chain — chain back — promenade (Figure) Heads (sides) into middle and back — do sa do — swing thru — star thru — circle up four — make lines of four — ladies lead with flutter wheel across and thru — spin the top — turn thru — swing corner — promenade.

**Comment:** A familiar song for dancers with a different tempo than is common for a square dance. Could be interesting. Rating: ☆☆☆

### DON'T CHICKEN OUT — Hi-Hat 408\*

Key: E Flat Tempo: 124 Range: HC  
Caller: LD

**Synopsis:** Complete call printed in Workshop.

**Comment:** A novelty number both words and music. Good action pattern and timing, one with which you could possibly enjoy relaxing with your dancers. Rating: ☆☆☆

### TOMORROW NIGHT IN BALTIMORE — Square Tunes 139

Key: A Tempo: 130 Range: HB  
Caller: Danny Robinson LA

**Synopsis:** (Break) Circle left — turn corner by left all the way — men star right — same girl left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across

## FREE CATALOG

Send for colorful 96-page catalog!  
Slippers, Boots, Dresses, Accessories.  
Complete Western Wear.

*Quaker Wolf*  
SINCE 1919  
RANCHWEAR

Dept. S  
62 E. 2nd So.  
Salt Lake City,  
Utah 84111



— one and three (two and four) right and left thru — two and four (one and three) star thru — pass thru — swing — left allemande — weave ring — do sa do — promenade.

**Comment:** A square dance with a Western Folk song type approach. Guitars, Xylophone and Banjos only instruments. Very little variation in range for the voice. Rating: ☆☆

# **ROLLIN' IN MY SWEET BABY'S ARMS — Mustang 305**

**Key:** F **Tempo:** 134 **Range:** HC  
**Caller:** Bill Wright **LC**

**Synopsis:** (Break) Join hands circle left — reverse back single file — lady in lead — girls turn in — right hand star — pass your partner — meet again — turn left do paso — corner right — partner left — allemande thar — slip the clutch — left allemande — promenade (Figure) One and three (two and four) square thru four hands — corner girl do sa do — swing thru — boys run to right — tag the line — turn right — wheel and deal — turn thru — left allemande — do sa do — promenade. (Alternate Figure) One and three (two and four) right and left thru — star thru — pass thru — star thru — pass thru — wheel and deal — double pass thru — first couple left next go right — right and left thru — cross trail thru — left allemande new corner — come back do sa do — promenade.

**Comment:** Good action to a peppy instrumental of a lively western tune. Keeps moving right along for a group that likes lots of action at a good clip. Rating: ☆☆☆

# **COUNTRYFIED — Kalox 1124**

**Key:** C **Tempo:** 130 **Range:** HC  
**Caller:** Harry Lackey **LC**

**Synopsis:** (Break) Circle left — allemande — do sa do — men star left — turn partner by right — corner allemande — do sa do — promenade (Figure) Head (side) couples square thru four hands — right and left thru — same ladies chain — flutter wheel — slide thru — square thru three hands — swing corner — promenade.

**Comment:** Popular western tune with good instrumental using Fiddle, Banjo, Bass and

## **COMPLETE COURSE SQUARE DANCE FUNDAMENTALS & MOVEMENTS**

by "Uncle Walt" Wentworth

All the basic figures, new movements and experimental figures, from the very first Allemande Left to the very latest ideas brought out up to 1970 are in this book. Leading callers and dancers say it is the most complete book on Square Dancing they have ever seen and that it should be a MUST for all dancers and callers. 18 supplements have been issued throughout the years to keep the book up to date. Price including all 19 supplements, and with nearly 500 basics and movements completely explained and indexed, \$6.50 postpaid. Fla. residents must add 4% sales tax.

### **WHITE'S PRINTING & PUBLISHING SERVICE**

5257-A Park Blvd., Pinellas Park, Fla. 33565

## *Mona of Hollywood*

**THE BUBBLE.** Lace trims the bottom of all 3 EXTRA FULL skirts, made of NYLON BABY HORSE HAIR. Sizes: pet, med, lg, Xlg.

### **EXTRA-FULL**



Colors: all . . . Styles 1560 . . . \$24.95.

### **SEMI-FULL**

Style 475A



Nylon Baby Horsehair . . .

\$11.95

LINED — nylon organdy

ALL TIERS — taffeta bound

### **ELASTICIZED SISSY PANTIES**

Style 102  
Knee length cotton  
\$7.95



Style 101  
Short nylon  
\$5.95

• Designed to HOLD YOU IN  
Style 103 . . . Med length . . cotton \$6.95

FREE  
BROCHURES

★  
WHOLESALE  
TO  
DEALERS

C.O.D. ORDERS mail 1/2 CASH OTHER STATES: 75¢ ship/handl.  
CALIF. ONLY: 5% sales tax, Out of USA: 1.00 ship/handl.  
plus 50¢ ship/handl. chg.

2932 ROWENA AVE. • PHONE: (213) 664-8845  
HOLLYWOOD, CALIFORNIA 90039

## **WAGON WHEEL RECORDS**

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

### **NEW RELEASES**

#### **WW #605 "THE BEST IS YET TO COME"**

By Ken Bower  
and The Wagon Masters



Ken Bower

#### **WW #122 "COMING DOWN"**

By Don Franklin  
and The Wagon Masters



Don Franklin

### **RECENT RELEASES**

#### **WW "ELI STUBBS AND HIS #700 FUNKY GRASS BAND"**

#### **WW "DOCK OF THE BAY" #701 By Gary Shoemake**



P.O. BOX 364 • ARVADA, COLORADO 80002



# ★ GOLD ★ STAR ★ RECORDS ★ CAL GOLDEN SQUARE DANCE TOUR

Cal will be calling in the following cities:

## NEW RELEASE

**GS 703 - "I SAW THE LIGHT"**  
Called by: Cal Golden

## RECENT RELEASES

**GS 702 - "CALIFORNIA SUNSHINE"**  
Called by: Cal Golden

**GS 701 - "GOLDEN ROCKET"**  
Called by: Cal Golden

**GS 700 - "STEEL GUITAR RAG"**  
Called by: Cal Golden

For open dates write: **SHARON GOLDEN**

**GOLD STAR RECORDS** • P.O. Box 2274 • Hot Springs, Ark. 71901 • Phone (501) 624-7274

## January

5 - YWCA, Hot Springs, Ark.  
8 - Paxton, Ill.  
12 - YWCA, Hot Springs, Ark.  
15 - Valdosta, Ga.  
17 - Ft. Walton Beach, Fla.  
19 - Tampa, Fla.  
21 - Boynton Beach, Fla.  
22 - Jacksonville, Fla.  
24 - Brunswick, Ga.  
25 - Savannah, Ga.  
26 - Atlanta, Ga.  
29 - Battle Creek, Mich.

## February

1 - Kalamazoo, Mich.  
4 - Highland, Ill.  
5 - Paducah, Kentucky  
7 - Workshop, YWCA, Hot Springs, Ark.  
9 - Class, YWCA, Hot Springs, Ark.  
12 - Kansas City, Kan.  
13 - Omaha, Nebraska  
14 - Valentine Dance, Valentine, Nebraska  
16 - Class, YWCA, Hot Springs, Ark.  
18 - London, Ont., Canada

19 - Muskegon, Mich.  
21 - Workshop, YWCA, Hot Springs, Ark.  
23 - Class, YWCA, Hot Springs, Ark.  
26 - Storm Lake, Iowa  
28 - Workshop, YWCA, Hot Springs, Ark.



Xylophone. Well timed contemporary action pattern.  
Rating: ☆☆☆

**THINK OF ME** — Blue Ribbon 205

Key: A Tempo: 122 Range: HB  
Caller: Glenn Zeno LB

Synopsis: (Break) Join hands circle left — turn back — go single file — ladies backtrack find partner — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down the middle with a flutter wheel — same two star thru — pass thru — do sa do — swing thru — turn thru — left allemande — do sa do partner — swing corner — prom-

enade.

**Comment:** Good steady beat to an old standard song. Contemporary pattern well timed.

Rating: ☆☆☆+

**TAKE ME HOME COUNTRY ROADS** — Windsor 4981

Key: F Tempo: 128 Range: HD  
Caller: Larry Jack LC

Synopsis: (Break) Four ladies chain three quarters — four girls in — men sashay — circle left — left allemande — allemande thar — shoot star — do sa do — promenade (Figure) One and three (two and four) right and left thru — cross trail thru — around one — make

## SQUARE OUT YOUR WARDROBE

WITH A NEW BETTINA SKIRT AND BLOUSE!!



STYLE  
102

If you now own a BETTINA  
dress or have ever wanted to,  
stop by your local dancing  
fashion center and ask  
to see what's new from BETTINA.



STYLE  
101

*Bettina* of miami  
INCORPORATED

2110 NORTHWEST MIAMI COURT • MIAMI, FLORIDA 33127





# GRENN

P.O. BOX 216  
BATH, OHIO 44210

GR 301  
PLASTIC  
SLEEVES

List Price 10¢ ea.

## GRENN

NEWEST  
ROUNDS

GR 14154

"WALTZ FINALE" by Hi and Cookie Gibson

NEWEST  
FLIP  
SQUARE

GR 12131

"SWING AND SWAY" (two-step) by Fred & Della Sweet

"IN THE MORNING DEW" by Ron Schneider

NOTE: We have re-coupled two of our classics, to make them permanently available:

GR 14018 "ANNIVERSARY WALTZ" by Manning and Nita Smith  
"WONDERFUL RAIN" by Willie and Vonnie Stotler

## TOP

NEWEST  
FLIP  
SQUARES

TOP 25248

"I'M GONNA WRITE A SONG" by Bruce Welsh,  
New Orleans, LA

TOP 25249

"IN YOUR OWN BACKYARD" by Ralph Kinnane,  
Birmingham, AL

## TWELGRENN

(dealers only)

We stock pop label round dance records. We list a few recent ones:

A & M 706 "STRUTTIN' WITH MARIA"  
870 "FRENCHY BROWN"  
963 "WANT TO BE WANTED"

Bell 903 "CANDIDA"  
938 "KNOCK THREE TIMES"

Decca 24839 "THIRD MAN THEME"

GNP Crescendo 439 "RANGERS WALTZ"

MGM 14140 "LONG HAIRED LOVER"  
14285 "GO AWAY LITTLE GIRL"

Metromedia 194 "JULIE" 217 "THE DRUM"

Parrott 40011 "TEN GUITARS"  
40032 "BICYCLE WALTZ"

Paramount 0117 "LOVE"

RCA 74-0445 "COUNTRY ROADS"

74-0454 "WHISTLING AWAY THE DARK"

447-0812 "HOME FOR THE HOLIDAYS"

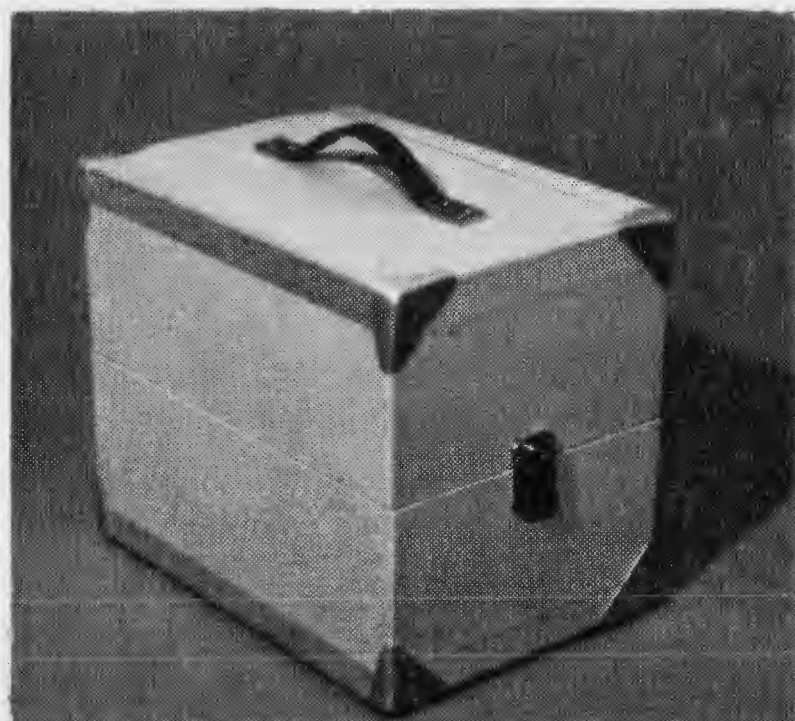
Stepping Tones 95 "SHAKIN' "

Thunderbird 515 "TANGO OF THE ROSES"

United Artists 1602 "NEVER ON SUNDAY"

50778 "SEA CRUISE"

Envelopes for mailing 45 rpm records 5¢ each.



GR 101 — RECORD AND MIKE CARRYING CASE ... List Price \$21.50



**REFLECTIVE**  
**Square Dance Figures**  
 Bumper Size **70¢**  
 ONLY  
 6" SIZE **95¢**  
 5 COLORS — RED, GREEN,  
 BLUE, GOLD & SILVER  
 At your dealers — or write  
**LOCAL SQUARE PRINTERS**  
 976 Garnet, San Diego, Calif. 92109




**RECENT RELEASES**

PULSE SDS - 1006

**"BUILD A MOUNTAIN"**

a real show stopper  
 called by Bruce Johnson



BRUCE  
JOHNSON

SDS 1005

**"BACK AT THE SQUARE DANCE"**

(called by Jim Mayo)

SDS 1004

**"EVERYTHING IS ROSY"**

(called by Bob Dawson)

AVAILABLE AT YOUR LOCAL RECORD DEALER

a line — forward back you reel — pass thru — wheel and deal — centers pass thru — swing thru — turn thru — left allemande — do sa do — promenade.

**Comment:** A pleasant tune and good instrumental with easy action pattern.

Rating: ☆☆☆

**STANDING ROOM — Blue Star 1909\***

Key: B Flat Tempo: 128 Range: HB Flat

Caller: Jerry Helt LF

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good strong bass beat and counter beat Banjo number with help from Clarinet, Piano and Bells. A good basic action pattern timed for smooth execution of dance.

Rating: ☆☆☆

**WHO CAN I COUNT ON — Pioneer 102**

Key: C Tempo: 128 Range: HC

Caller: C. Boots Rollins LC

**Synopsis:** (Break) Four ladies promenade once around — home box the gnat — swing — join eight hands — circle left — allemande left — weave ring — swing partner — promenade — swing (Figure) One and three square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — square thru three hands — swing corner — promenade — swing at home.

**Comment:** Boom chuck Instrumental with Guitar, Piano and Trumpet carrying melodies. Basic action pattern.

Rating: ☆☆☆

**BACK IN CIRCULATION — Top 25242**

Key: E Flat Tempo: 130 Range: HC

Caller: Dave Friedlein LB Flat

**Synopsis:** (Break) Four ladies chain across — send 'em back dixie style to an allemande thar — boys back in with right hand — slip clutch — left allemande — weave ring — partner do sa do — promenade (Figure) One and three right and left thru — star thru — pass thru — star thru again — pass thru — tag the line — peel off — make a line of four — up and back — square thru three quarters — swing corner — allemande left new corner — promenade.

**Comment:** Lively action pattern using Tag and

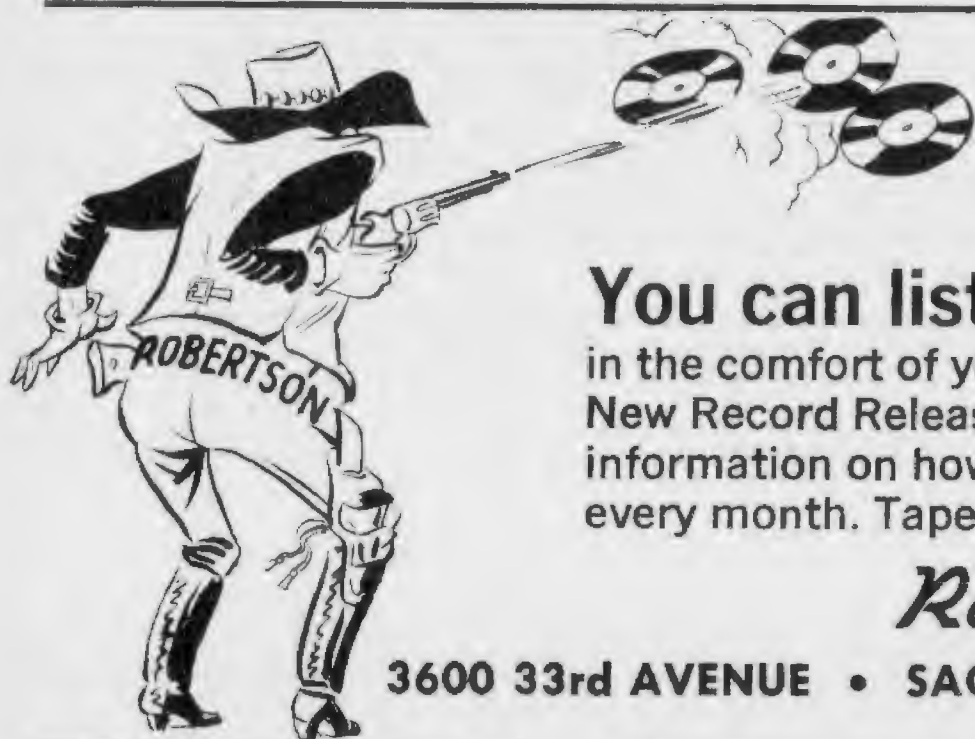
**THE FASTEST RECORD SERVICE  
 IN THE WEST ALSO!**

**You can listen to all the latest record releases**

in the comfort of your own living room, you can hear a portion of every New Record Release each month. \$2.50 will bring you our tape and information on how you can continue this service FREE OF CHARGE every month. Tapes are at 3¾ Speed — Reel to Reel, or "Cassette."

**Robertson Dance Supplies**

3600 33rd AVENUE • SACRAMENTO, CALIFORNIA 95824 • Phone (916) 421-1518





# **SOUND BY HILTON**



## **AC-200**

### **THE AC-200**

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

### **THE AMPLIFIER**

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

### **THE TURNTABLE**

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

### **THE SPEAKERS**

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

### **THE HILTON WARRANTY**

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1009-A Shary Court, Concord, CA 94520 or Phone (415) 682-8390.



# NOW! YOUR OWN ROUND DANCE CLUB STICKERS

Allow 2 weeks for delivery.



FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS  
wet the decal and transfer to desired surface

MINIMUM ORDER 10

LESS THAN 100—25¢ EACH ■ 100 OR MORE 20¢ EACH

The decal has a light blue background. The lettering, outline and double circles are dark blue and the dancers are royal blue. The club name and town are in regular gold leaf. (These colors only)

"Send for free catalogue on badges, stickers, accessories, etc."

**The MAREX Co.**

Box 371, Champaign, Illinois 61820

Peel Off. Moves right along. Music has strong Bass beat backed up individually with Piano, Trumpet and Guitar. Rating: ☆☆☆

**LITTLE ROCK — Windsor 4978**

Key: C and E Flat Tempo: 128 Range: HB Flat  
Caller: Larry Jack LG

Synopsis: (Break) Four ladies promenade once around — swing partner — circle left — left allemande corner — weave ring — do sa do partner — promenade. (Figure) One and three (two and four) square thru four hands — split outside two — around one — make a line — circle eight — rollaway — left allemande new corner — weave ring — do sa do

own — promenade.

**Comment:** A good Instrumental to a song that all natives from the state of Arkansas will enjoy. An easy pattern that all dancers can do once they have learned a square thru.

Rating: ☆☆☆

**INDIAN LAKE — Lightning S 7003**

Key: F Tempo: 128 Range: HC  
Caller: Lem Smith LC

Synopsis: (Break) Left allemande — turn your partner by right — men star by left — star promenade — back out full turn — circle left — left allemande — do sa do — left allemande — promenade — (Figure) One and

"ABSOLUTELY FANTASTIC SOUND"

"AMAZING PERFORMANCE"

"TERRIFIC RESULTS IN HARD-TO-SOUND HALLS"

*Clinton*

**ALL-TRANSISTOR EQUIPMENT**

**Model P-120M for 1971**



- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve Power for largest halls
- Internal monitor, V.U. meter, Dual mike inputs, full tone controls, etc.

ALSO AVAILABLE

P-120 — Same as above less V.U. meter and internal monitor .....	\$375.00
XP-90 — Matching lightweight sound column .....	159.00
Remote Music Control for EV631 microphone .....	25.00
EV 631 Microphone .....	37.00

Shipping charge extra. Write for "Package" prices.

**CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413 • Tel. (203) 669-7548**





**HI  
HAT  
Records**



Roger Morris

TWO NEW FLIP SINGING CALLS

**"BIG OPERATOR"**

HI-HAT 410 - LEE SCHMIDT

**"I'LL TAKE YOUR WORD"**

BLUE RIBBON 209 - ROGER MORRIS



Lee Schmidt

THE BEST ROUNDS ARE ON HI-HAT

**"Wonderful Things"**

Lou & Pat Barbee

**"Holiday Rumba"**

HI-HAT 894

Ted & Lois Mack

three (two and four) star thru — pass thru — circle four — heads (sides) break make a line — go up and back — pass to center — swing thru — turn thru — left allemande — weave ring — do sa do — promenade.

**Comment:** A nice bouncy tune with Guitar, Piano, Clarinet, Bass and Drums. Good lively action pattern to match music. Rating: ☆☆☆

**TOMORROW IS ANOTHER DAY —**

Blue Ribbon 207

Key: E Flat      Tempo: 128      Range: HA Flat

Caller: Ed Stephan      LD

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands — circle left

— allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade three quarters — sides right and left thru — turn and pass thru — circle four once around — dive thru — swing thru — turn thru — left allemande promenade.

**Comment:** Nice action pattern to a pleasant tune and good instrumental with Guitar, Piano and Bass. Rating: ☆☆☆

**LAURA — Windsor 4980**

Key: C      Tempo: 128      Range: HA

Caller: Nate Bliss      LA

Synopsis: (Break) Circle left — allemande cor-

# DESERT FLOWER

## ORIGINALS



P.O. BOX 4039 ALBUQUERQUE, NEW MEXICO 78106

► **FOR THE LADIES** ◀

SQUARE DANCE DRESSES

PETTICOATS — PANTALOONS

WRITE FOR

OUR NEW 1972

COLOR BROCHURE

SHOES

INCLUDE ZIP CODE WITH YOUR ADDRESS



**QUALITY  
GUARANTEED**



# ARMETA

## The Original Fun Club Badges

Send for list

**ARMETA, Dept. M**

12505 N.E. Fremont St.

Portland, Oregon 97230



### VELCO MEANS SAFETY

NO DUST — NO PARAFFIN  
NO ABRASIVES  
16 OZ. CAN SLO-DOWN  
or  
16 OZ. CAN SPEE-DUP

\$2.15 (USA only) Plus  
\$2.40 (in Canada) Postage  
DEALER INQUIRIES INVITED

WRITE:

**Johnny Velotta Supply**  
118 So. Lake St.  
Los Angeles, Calif. 90057



## NAME BADGES

NAME ONLY, TOWN

**80c**

Illinois Residents — AND/OR CLUB  
add 5% sales tax.

Any state shape, with name and town \$1.00 ea.

WRITE FOR A NEW FULL LIST OF  
ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape badge.  
Enclose sketch and quantity of initial order  
for our prices.

Write for brochure for full information

## A TO Z ENGRAVING CO.

1150 Brown St., Wauconda, Ill. 60084

### WESTERN POLYESTER SHIRTS — NO IRON!

Plain Colors—White—Blue—Tan—Gold—Mint

**\$9.98** (Add \$1.00 postage)

Also stripes and tweeds in Tan and Blue

Sizes 14 thru 18 Sleeves 32-36

**\$9.98** (Add \$1.00 postage)

Leather Triangular Badge Holders to snap  
on Shirt Pocket — White, Black, Brown.  
35c each, Postpaid.

Heavy Leather Towel Holders — Black,  
White, Brown. \$1.25 postpaid.



(HAVE MOBILE STORE  
WILL TRAVEL)

TUE. AND THUR.

11-7

WED. & FRI.

'TIL 9:30

SAT. 11-6

**STRETCH PANTS**

Medium Length Cotton **\$6.50**

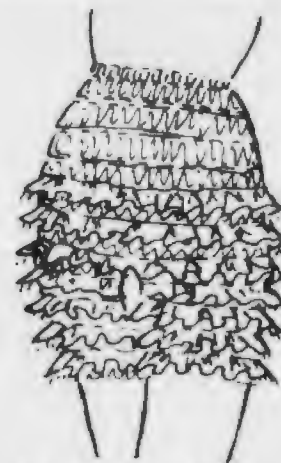
Longer Length Cotton **\$6.98**

White-Black-Red-Pink-Blue-Yellow

Orchid-Hot Pink-Orange

Sm-Med-Lg-Xlg

Add 50c postage



New Catalog  
Now Available

**Ruth E. deTurk**

1606 Hopmeadow St., Simsbury, Conn. 06070 • Phone (203) 658-9417

**Reuel A. deTurk**

ner — right hand round own — boys star left  
once around — turn partner by right — cor-  
ners allemande — swing partner — prom-  
enade (Figure) Heads (sides) promenade  
three quarters — two and four (one and  
three) right and left thru — substitute —  
swing thru — box the gnat — right and left  
thru — pass thru — swing thru — girls circu-  
late — boys run — wheel and deal — pass  
thru — swing corner — promenade her.

**Comment:** Good action pattern to a pleasant in-  
strumental with some minor chords and key  
changes. Rating: ☆☆☆

### COUNTRYFIED — Rockin A 1355

Key: C

Tempo: 132

Range: HC

Caller: Earl Wright

LC

**Synopsis:** (Break) Circle left — left allemande  
— do sa do — promenade single file — four  
ladies backtrack once around — turn partner  
right — corner allemande — promenade that  
lady home (Figure) Heads (sides) right and  
left thru — square thru three hands — sep-  
arate around to line of four — eight to mid-  
dle and back — pass thru — wheel and deal  
— substitute — four men right hand star —  
run to corner lady swing — left allemande —  
promenade.

**Comment:** Peppy country music number with  
basic lively patter. (It moves right along.)  
Good Instrumental balance on record with  
Bass, Clarinet, Drums, Piano and Guitar.

Rating: ☆☆☆

### HURRY ON DOWN — MacGregor 2093

Key: G and A Flat

Tempo: 130

Range: HC

Caller: Al Eblen

LD

**Synopsis:** (Break) Four ladies promenade inside  
— swing partner — left allemande — do sa  
do own — allemande corner — weave ring —  
do sa do own — promenade home — swing  
(Figure) Head (side) two couples square thru  
four hands — do sa do corner — swing thru  
— boys run right — bend the line — flutter  
wheel go full around — back out make a  
ring — circle left — allemande left — come  
home promenade.

**Comment:** Lively action pattern to an old stan-  
dard type tune. Good instrumental recording,



# MAC GREGOR RECORDS



ART SPRINGER

**MGR**  
#2097 Flip

## "SAY IT WITH MUSIC"

Written and called by:  
Art Springer

## NEW RELEASES

Produced by Ralph Maxhimer

**MGR**  
#2096 Flip

## "NEVER ENDING SONG OF LOVE"

Written and called by:  
Mike Hull



MIKE HULL

## NEW ROUNDS

### "BUSYBODY"

Choreography by:  
Art & Evelyn Johnson  
Long Beach, Calif.  
**MGR #5026-A**

### "SWINGTIME"

Choreography by:  
Roy & Phyllis Stier  
Santa Barbara, Calif.  
**MGR #5026-B**

Mac Gregor Records

729 So. Western Ave.

Los Angeles, Calif. 90005

(213) 384-4191

well balanced from Piano, Guitar, Accordion and Bass. Could be a good pickup number.  
Rating: ☆☆☆

**NEVER ENDING SONG OF LOVE — Blue Bolt 102**  
Key: G      Tempo: 132      Range: HB  
Caller: Mike Luna      LB

**Synopsis:** (Break) Join hands circle — walk around corner — see saw partner — join hands circle again — left allemande — weave ring — do sa do — promenade (Figure for New Dancers) Four ladies chain join hands circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure for Intermediate) Heads prom-

enade three quarters — sides swing thru — box the gnat — right and left thru — pass thru — swing — left allemande — weave ring — do sa do — promenade.

**Comment:** Heavy Bass and Drum beat with strong Piano accompaniment. Basic action pattern with easy and intermediate patterns to choose from or alternate. Rating: ☆☆

**KNOCK THREE TIMES — White Lightning 501**  
Key: G      Tempo: 130      Range: HD  
Caller: Bill Castner      LD

**Synopsis:** (Figure) Head two couples promenade halfway — down middle square thru four hands — to corner do sa do — swing thru —

## THE OTHER SIDE OF THE MIKE

The "HOW" Book of  
Square Dance Calling by Bill Peters

The first really complete guidebook  
and home-study training manual  
for new or student callers . . .

### NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

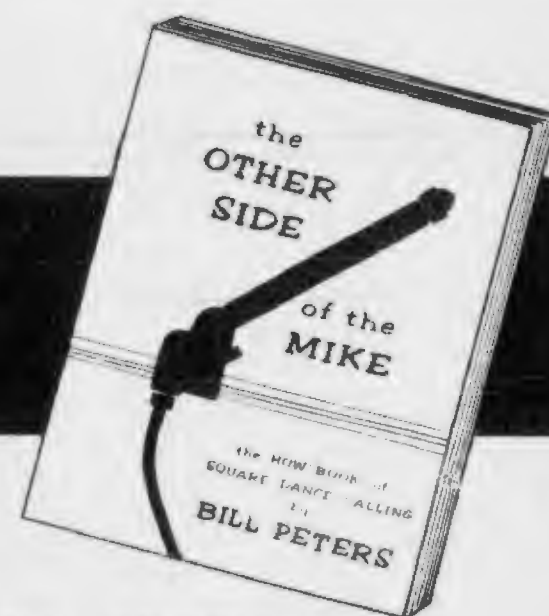
### ACCLAIMED BY EXPERTS EVERYWHERE!

I would recommend it highly. It goes beyond anything now in print. **BRUCE JOHNSON** . . . I think it is great. With all the subjects under one cover, I would recommend your book to anyone now calling or to anyone interested in calling in the future. **WILLARD ORLICH** The chapter on sound is A-OK . . . we think you've got a winner. It is the most complete book on the market today. **JIM HILTON** and **JIM MORK**.

### A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$12.50 per copy. Order postpaid by sending check or money order to **BILL PETERS**, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 5% sales tax. For air mail please add \$2.50.



### PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.



# Triangle

## NEW RELEASES

TR 109 - **Step Aside**, Caller, Don Stewart  
 TR 108 - **Countryfied**, Caller, Bob Baxter  
 TR 107 - **Gypsy Feet**, Caller, Bob Nipper  
 TR 106 - **Swing Wide**, Caller, Don Stewart  
 TR 105 - **Wham Bam**, Caller, Bill Ball

**TRIANGLE RECORD COMPANY, INC.**  
 P.O. Box 368 — Lynwood, California 90262

## LIMITED SUPPLY

Complete works of **LLOYD LITMAN**

Theories of hash calling presented in:

**INSTANT HASH** (advanced textbook) ... \$ 6.00  
**DOMINOES** (set of 50 - for beginners) ... 3.50  
**SHREDDED HASH** (1296 combination possibilities) ... 1.00  
**TECHNICAL ASPECTS OF CHOREOGRAPHY**  
 (Lloyd's favorite theories as presented to beginner caller classes) ... 2.00  
 Package deal — includes all of above — \$10.00 ... **SAVE \$2.50**

Order from  
**MYRTIS LITMAN**

7309 Greenleaf Ave. • Parma, Ohio 44130

## YA'LL COME

8th Annual Permian Basin

## SQUARE & ROUND DANCE FESTIVAL

Ector County Coliseum

## ODESSA, TEXAS

February 25-26, 1972

Callers - Marshall Flippo and Dave Walker

Rounds - John and Wanda Winter

**Sponsored by**  
**Odessa Chuck Wagon Gang**

boys run — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — into middle stamp feet — left allemande — do sa do — weave ring — box the gnat — pull her by — left allemande — promenade home — swing.

**Comment:** Familiar contemporary tune for square and round dancers. Basic action pattern. Rating: ☆☆

## SQUARE DANCE HILLBILLY FEVER— Blue Bolt 101

**Key:** F **Tempo:** 132 **Range:** HD  
**Caller:** Lee Buckingham **LC**

**Synopsis:** (Break) Allemande left alamo style — rock up and back — swing thru go two by two — rock it again — swing thru — turn thru — left allemande — weave ring do sa do partner — promenade (Figure) One and three up and back — roll half sashay — star thru — right and left thru — do sa do — make wave — rock up and back — spin chain thru — meet partner turn thru — corner swing — promenade.

**Comment:** Lively dance to a familiar song. Easy pattern with some close timing. Instrumental is Piano, Bass, Drums and Guitar. Rating: ☆☆

## GEORGIA SUNSHINE — Blue Star 1908

**Key:** G **Tempo:** 128 **Range:** HB  
**Caller:** Al Brownlee **LD**

**Synopsis:** (Middle Break) Four ladies chain — rollaway — circle — rollaway — circle — left allemande — weave ring — do sa do — four men left hand star — turn partner right two times — swing — promenade (Figure) Heads promenade halfway — down center right and left thru — square thru four hands — right hand star with outside pair — heads star left in middle — do sa do — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** Good solid musical number with a basic square dance pattern. Pattern is well-timed and music helps it along. Can be a smooth relaxer. Rating: ☆☆☆

Favorite tricot yoke (shown). Outer skirt of crisp "Nylon Baby Horsehair," underskirt of nylon sheer to prevent scratchiness.

White, red, black, pink, blue, maise, orchid, hot pink, apple green, gold, orange, and royal. Sizes P-S-M-L.

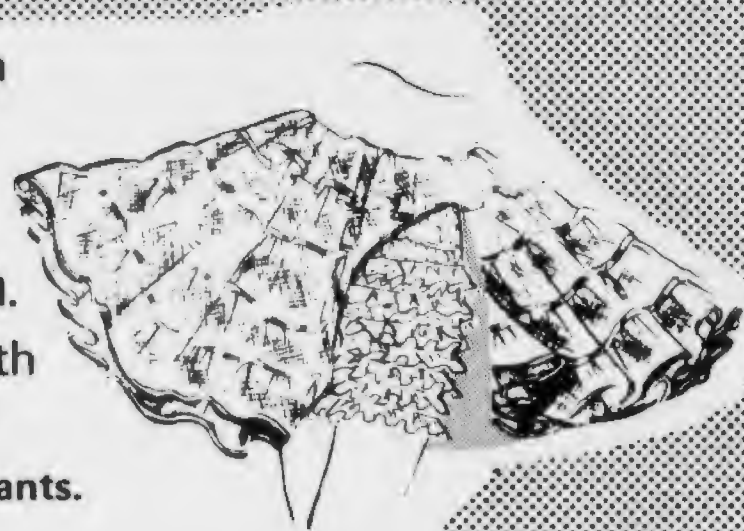
Style 578 \$8.00. Others \$10 to \$14 depending on fullness desired.

Cotton Batiste pants (shown in cutaway), mid thigh length with rows of matching lace shirred in with elastic thread. Assorted colors. Sizes S-M-L-XL.

Style N-21 \$6.50. Postage \$1 for petticoats, 50 cents for pettipants.

**DESCRIPTIVE BROCHURE ON REQUEST**

**dancer's corner 2228 Wealthy St. S.E. Grand Rapids, Michigan**





NEW RELEASES



RB-125 "FOR THE GOOD TIMES"

Caller: Ted Frye



Ted Frye

RB-126 "DANCIN AFTER MIDNIGHT"

Caller: Mal Minshall



Mal Minshall

Order from distributor or write:

Don Williamson, Rte. # 8, College Hills, Greeneville, Tennessee 37743

ROUND DANCES

WINTER MIXER — Grenn 15012

Choreographers: Irv and Betty Easterday

Comment: The music is the old favorite "Winter Wonderland." A very simple mixer with only eight measures. The dance goes thru eight times.

SUMMER COMFORT MIXER — Flip side to Winter Mixer

Choreographer: Bob Howell

Comment: The music is peppy. The routine is an easy sixteen measure mixer with an alamo balance, a good ice-breaker for be-

ginners. The routine goes thru four times.

DEEP IN THE HEART — Grenn 14151

Choreographers: Pete and Carmel Murbach

Comment: A seventy two measure cha cha routine. Eighteen of the measures have identical footwork. The tune is the ever popular "Deep In The Heart of Texas."

HOEDOWNS

TAG ALONG — Top 25243

Key: C

Tempo: 134

Music: Russal's Men — Bass, Piano, Trumpet, Guitar, Drums

# Meg Simkins

VERY VERY FULL

SHOW OFF THE BEAUTY OF YOUR BOUFFANT SKIRTS

TRIPLE TIERED PETTICOATS  
ALL BOTTOMS BOUND

Nylon Lace over two Nylon Horsehair underskirts.

White/White Binding

White/Multi-colored Binding

Black/Black Binding

Cornflower Blue/Blue Binding

Hot Pink/Pink Binding

Soft Pink/Soft Pink Binding

Orange/Orange Binding

Yellow/Yellow Binding

Turquoise/Turquoise Binding

Red/Red Binding

Mint/Mint Binding

Orchid/Orchid Binding .....\$7.95

NEW... Rainbow Colored over two white

Nylon horsehair underskirts. Vivid

Multi-colored binding on all skirts..\$8.95



Everything for the Square Dancer

\$795

Order by Mail  
Add 70¢ for handling  
(Please send for our  
Free Catalog)

Sizes:

Petite-Small, Small, Medium,  
Large, X-Large and Tall-Large

(Please give height, waist and hip  
measurements)

Meg Simkins

119 Allen Street, Hampden, Mass. 01036



# INFANTINOS' ROUND-dez-VOUS LODGE & CAMPGROUND

Rt. 7, Box 688, Asheville, North Carolina 28803 • Tel: (704) 628-1394

## CAMPER DANCER VACATIONS for 1972

in the Blue Ridge Mountains. Eleven weeks and four weekends of fun-filled square and round dancing with top callers. Large hall, wood floor, large shady campsites, playground, nature trail, store, laundry, boating, swimming; close to golfing, zoo, amusement park, shopping mall, many points of interest.

Write for brochure.

**TORRENT** — Flip side to Tag Along  
**Key: G** **Tempo: 134**  
**Music: Russal's Men** — Bass, Trumpet, Guitar, Piano, Drums  
**Comment:** A swing beat hoedown with a strong beat for the Bass Fiddle and Drums.  
**Rating:** ☆☆☆

**GOSH** — Blue Ribbon 206  
**Key: F** **Tempo: 128**  
**Music: The Foot Stompers** — Bass, Piano, Guitar, Drums

**MY BEST GAL** — Flip side to Gosh  
**Key: C** **Tempo: 128**

**Music: The Foot Stompers** — Bass, Piano, Guitar, Drums  
**Comment:** Traditional hoedown with a modern touch and strong beat from Bass, Piano and Drums.

**(COSTUMING, continued from page 11)**  
are assisting should dress in SIMPLE square dance costuming. This establishes the idea that there is a costume for square dancing.  
2. Prepare a bulletin board at home with all kinds of information and hints about clothes, records, deodorants, friendliness, etc.

### THE SOUND WITH THE SOLID BEAT



JK-128

**"Sugar Blues"**

Caller: Phil Adams



PIL-1009

**"Bye-Bye Blackbird"**

Caller: Bruce Shaw

**"RECENT"**

JK-130

**"I WANT TO BE YOUR SALTY DOG"**

Caller: "Singin' Sam" Mitchell

PIL-1008

**"RHYTHM IN THE RAIN"**

Don Hanhurst

**"NEW ROUNDS"**  
JK-506-W-M

**"WHAT THE WORLD  
NEEDS NOW"**

By: Bud & Shirley Parrott

**"MANHATTAN  
MERRY-GO ROUND"**

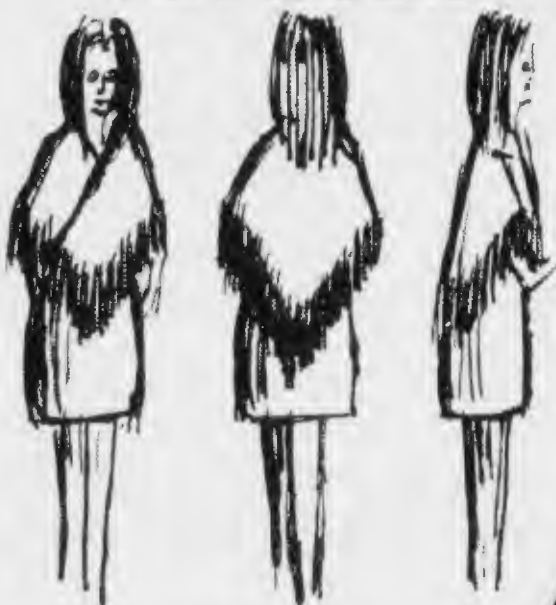
By: Howard & Phyllis Swanson

**JAY-BAR-KAY RECORDS**  
Box 54 Newtonville, N.Y. 12128





RACK KNIT  
V-SAPED DESIGN



ONLY \$19.95  
WHITE, BLACK, PINK,  
POWDER BLUE, NAVY  
BLUE, WINE, BIEGE  
BROWN, MAUVE.



CINCH BELTS  
Leather or Naugahyde  
3-PIECE S-M-L-XL . . . . .  
BLACK, WHITE, BROWN,  
BIEGE, PURPLE AVOCADA,  
RED & WINE \$5.95

# KNITTED STOLES

"CASUAL OR CANLIS"

STYLED BY

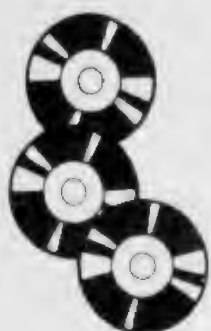
*Mr*  
**Mr. Buz**

MAKE CHECKS PAYABLE TO  
MR. BUZ  
2015 8TH AVE.  
SEATTLE, WASH. 98121

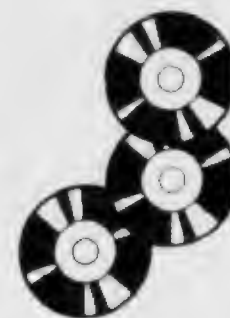


## SQUARE AND ROUND DANCE RECORDS BY MAIL

PLEASE NOTE: Mail Order Record Service & Master Record Service have merged and are now under one ownership & management.



- In Business since 1949 at same location.
- Same day service on most orders.
- Catalog upon request.
- One of the largest stocks in the Southwest.



### MAIL ORDER-MASTER RECORD SERVICE

P. O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

and bring it to the class regularly. Change the information on it frequently so class members will get in the habit of reading it.

3. Make a display of clothing for men and women so that the class can examine and discuss this with you. Be prepared to answer questions as to why street wear is not suitable for square dancing.

4. Put out take-home copies of square dance magazines, special dance announcements, etc. on a table so that members will be educated to the overall picture of the activity.

5. Prepare a sewing display of square dance patterns, mimeographed sheets discussing gored or tiered skirts, sleeve designs, etc. Have your wife or a club member knowledgeable in sewing available to answer questions and generate enthusiasm.

6. Early in the class sessions, mention that you'll be having a "full dress" party night before the class is over. By mentioning it early, class members can think toward square dance shirts, ties, dresses, etc. as possible birthday or anniversary gifts.

**SQUARE TUNES**  
RECORDS

**PIONEER**  
Records



JACK  
LIVINGSTON



DANNY  
ROBINSON



BOB  
DUBREE



TED  
CAPMAN



C. BOOTS  
ROLLINS

#### NEW RELEASES

- SQT-140 "DECK THE HALLS" By Danny Robinson  
SQT-141 "CLAYTON DELANEY" By Jack Livingston  
SQT-142 "PARALYZE MY MIND" By Bob Dubree

#### NEW RELEASES

- PIO-102 "WHO CAN I COUNT ON" By C. Boots Rollins

#### LATEST RELEASES

- PIO-101 "DADDY SANG BASS" By Ted Capman  
PIO-1001 Hoedown "ROAD HOG" — "UNCLE PEN"

**SQUARE TUNES RECORD CO.** P.O. BOX 6195, KNOXVILLE, TENNESSEE 37914





VAUGHN  
PARRISH



JOHNNY  
LECLAIR

25th ANNUAL  
*Rocky Mountain  
Square Dance Camp*

at the LIGHTED LANTERN  
atop Lookout Mountain in Cool Colorado  
**JULY 16 - AUGUST 12, 1972**

**Four Separate Weeks of Fun and Dance Workshops**

Partial Staff: Beryl Main, Johnny LeClair, Jerry Haag, Vaughn Parrish, Ray Smith, Chuck Bryant, Glen Vowell, Francis Zeller, Ken Bowers, John Ward, Al Oksness, the Hickmans, Proctors, Arnfields and Crispinos.

**Only \$75.00 per person for a full week includes everything**

**For further information write Paul J. Kermiet, Rte. #5, Golden, Colorado 84041**



BERYL  
MAIN



EDNA & GENE  
ARNFIELD

7. Consider a Costume Sale one evening, similar to a Garage Sale. Have club members bring any square dance item they wish to sell, pricing everything very low, say no higher than \$3.00 or \$5.00. Of course everything should be in good, clean condition. The money may be kept by the donor or placed in a fund for the class' special party.

8. An auction can be fun and generate fellowship. Clean square dance clothing is brought in, displayed and tagged with sheets of paper. After studying everything, if a class

member wants to buy something, he puts a bid on the paper. A second person might put a larger bid below the first one, etc. At a given time, announced previously, bids are closed and the articles are claimed by the last bidder. This should be supervised so bidding does not go too high.

All of the extra activity within a class promotes friendships and fun and supplies the sociability which is so very important to help cement dancers into our square dance movement. The club and class who dresses well is



## BASIC MOVEMENTS HANDBOOK

This invaluable handbook contains the basic movements of square dancing and is divided into 24 basic families. More than 70 illustrations help make the descriptions more clear than ever before. In addition to the regular basic movements and the additional glossary of terms, you'll find a special "Order of Teaching" list which gives a suggested sequence in which these 24 family groupings may be exposed to dancers.

**15¢ each**

**\$10.00 per 100 or more postpaid**

**AT YOUR DEALERS OR WRITE US**

**THE SETS IN ORDER  
AMERICAN  
SQUARE DANCE  
SOCIETY**

462 No. Robertson Blvd.  
Los Angeles, California 90048



# 11th ANNUAL **SPRING FLING**

## LA CROSSE, WISCONSIN

### April 21, 22, 23, 1972



A Unique Festival  
Featuring Parties, Funshops, After Parties  
easy and advanced rounds — full staff at every session  
Sponsors: Happy Twirlers and La Crosse Chamber of Commerce  
"WE PAMPER OUR CAMPERS"



BOB PAGE



DICK JONES



ROSEMARIE & ELMER ELIAS

For information and registration write to:

Milt and Jane Amsrud, 1212 So. 28th St., La Crosse, Wi. 54601 — (608) 788-4099

usually the active group and that easily could have been created by their caller in the very beginning.

Let's dress for the occasion and help promote this wonderful world of square dancing.

### GEORGE E. MEYER

An avid dancer and ardent supporter of the activity, George E. Meyer of Portland, Oregon, passed away in September, 1971. He has left unfulfilled his dream of having a double dance hall where two or more levels of dancing could be conducted at one time and a re-

source center of materials for new callers. His many friends will miss his jolly humor and enthusiasm for square dancing. We extend our heartfelt sympathy to Hazel and all of their friends in the activity.

### HAWAII AND THE BIG YES!

Palm trees were swaying, dancers were laughing, and even new people were encouraged to try a promenade or two at the First Aloha State Square and Round Dance Festival. Kapiolani Park in downtown Waikiki was the location and the bandstand (holding about

## KALOX-Belco-Longhorn

### NEW ON KALOX

K-1126 "JUST ONE TIME" Flip/Inst. Caller: John Saunders

K-1127 "POOR FOLKS" Flip/Inst. Caller: Allen Tipton

### LATEST RELEASES ON KALOX

K-1124 "COUNTRYFIED" Flip/Inst. Caller: Harry Lackey

K-1125 "SHE" Flip/Inst. Caller: C. O. Guest

### NEW ON LONGHORN

LH-190 "I'M GONNA STEAL YOUR SHOES" Flip/Inst. Caller: Bob Rhinerson

### LATEST RELEASES ON LONGHORN

LH-189 "OLD FASHIONED LOVER" Flip/Inst. Caller: Bailey Campbell

### NEW ON BELCO

B-119 "RUGGED BUT RIGHT" Flip/Inst. Caller: Walt McNeel

### RECENT ROUNDS ON BELCO

B-248 "STROLLIN'" Two-Step By: C.O. & Chris Guest

"LADY BUG" Two-Step By: Louis & Mona Cremi

**PRODUCED BY KALOX RECORD DISTRIBUTING CO.**  
2832 LIVE OAK DRIVE • MESQUITE, TEXAS 75149 • Phone (214) 270-0616



C. O. GUEST



ALLEN TIPTON



WALT McNEEL



HARRY LACKEY

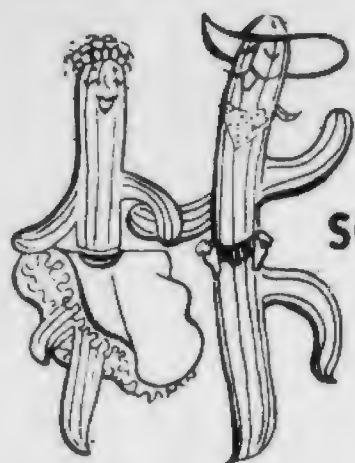


JOHN SAUNDERS



BOB RHINERSON





Follow the **DANCING CACTUS** to **TUCSON**

January 14, 15, 16, 1972

**24th ANNUAL**

(Always the third  
week in January)

**SOUTHERN ARIZONA SQUARE AND ROUND DANCE FESTIVAL**

AT THE NEW AND BEAUTIFUL  
**COMMUNITY CENTER EXHIBITION HALL & ARENA**  
IN DOWNTOWN TUCSON

**MELTON LUTTRELL**  
Fort Worth, Texas

**SQUARE DANCE CALLERS**

**BERYL MAIN**  
Aurora, Colorado

Square Dance Information:  
Dick & Boots Schwark  
4350 E. Havasu Rd.  
Tucson, Ariz. 85718

**ROUND DANCE INSTRUCTORS**  
Manning & Nita Smith

Round Dance Information:  
Clint & Sylvia Renney  
3112 W. Calle Toronja  
Tucson, Ariz. 85704

ten squares) was within sight of the exciting blue waters of the Pacific.

Day DePalma (Hazel), chairman for the Festival and Valeta Rice (Paul), cut a massive red ribbon while the MC read the Square Dance Week proclamation which had been received a few days before from the Mayor of the City and County of Honolulu, Mr. Frank Fasi. Circling the Park were tables with each club displaying pictures, history, badges, information on where to dance and flyers from each club publicizing beginners classes, for

after all, this was the prime purpose of the Festival — to promote square and round dancing to the general public.

A man came around the corner of the bandstand and asked Paul Rice, the MC, if the dancers would be performing for another fifteen minutes. Upon receiving an affirmative answer the gentleman unveiled a TV sound camera and took a beautiful segment in **LIVING COLOR** which was later shown on the local news broadcasts. This was the second TV appearance, the first being a combined

**NEW!**

*How Long Should Square Dance Classes Last?*  
*With Jay King's All New*

**NEW!**

## **HOW TO TEACH MODERN SQUARE DANCING**

*You Can Teach As Many Lessons As You Wish*

15 Chapters Have Been Added to the Original 30 for a Total of 45! Teach 20 — 40 — 60 Even 100 Basics. They're All Here. Really Teach Dancers Modern Square Dancing to its Fullest. This Book Shows You How. Not Just a Listing of Basics, But a Professional Teaching Manual. Drill Material is Included for Every Basic Taught. How to Teach Each Figure is Described in the Words Most Helpful to Dancers.

- Use It to Teach Your Classes
  - Use First Chapter for a One Night Stand
  - Use the Last Fifteen Chapters for Advanced Workshop Sessions
  - Use It for Your Learners' Club (enough material for two years and more)

### **STANDARD BASICS**

In addition to teaching figures for Swing Thrus, Circulates, Runs, Trades, Spin the Tops, Spin Chain Thrus, Turn Thrus etc., there are also extended drills that use these figures in many set-ups; i.e., couples half-sashayed, same sex working together and even left-handed versions!

### **NEWER FIGURES**

The last 15 chapters include Trade By, Tag the Line, Scoot Back, Peel Off and Pair Off, Round Off and Dixie Daisy, Split Circulate, the One-Quarter More variations, Hinge and Trade "All Four Couples" figures, Curlicue, "Arky" figures and much more!

All this between one set of covers! Cost is just **\$8.95** postpaid (**\$9.95** in Canada;

**Order from: Jay King, P.O. Box 462, Lexington, Mass. 02173**



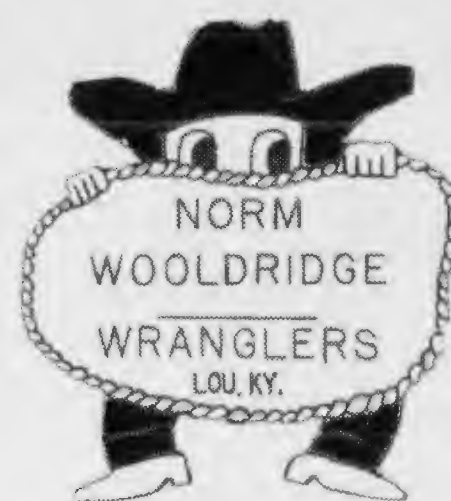


## NAT'L. SQ. DANCE ATTENDANCE BADGE

Colorful Red, White, & Blue Badge.  
Attendance Bars Available for  
Past Conventions.

**\$2.00 for Badge & 1 Bar. Add. Bars \$.70.**

**DELRONS BOX 364  
LEMON GROVE, CALIF. 92045**



Send Sketch of Idea  
for Free Sample of  
Club Badges

club activity when they all banded together to help open the new Honolulu Zoo Barn.

All of these activities started when a brainstorming session, modeled after the "YES" period proposed by Chuck Jones some years ago, was held in the Rice's home. The group discovered that no matter how wild an idea was proposed or who it was necessary to contact doors were opened, contacts established and communication was initiated with members of the news media. In Hawaii square dancers have re-discovered the BIG YES!

## EUROPEAN TOUR FOR SILVER SPURS

The young and talented members of the Silver Spurs of Spokane, Washington are hard at work planning and raising money for their projected 1972 European Tour. The group, under the direction of E. S. "Red" Henderson, expects to make this strictly an American show, tracing this country's history through the dance. They hope to make the square dancing groups—and everyone else—proud that they are representatives of the United States.

In their endeavor to raise the necessary

## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

### WRITE TODAY TO DISTRIBUTOR NEAREST YOU

#### ARIZONA

OLD TIMER DISTRIBUTORS  
708 E. Weldon, Phoenix 85014

#### CALIFORNIA

CORSAIR-CONTINENTAL CORP.  
5528 N. Rosemead, Temple City 91780

#### MICHIGAN

SCOTT COLBURN SADDLERY  
33305 Grand River, Farmington 48024

#### MISSOURI

WEBSTER RECORD DISTRIBUTORS  
124 W. Lockwood, St. Louis 63119

#### NEW JERSEY

DANCE RECORD DISTRIBUTORS  
1161 Broad St., Newark 07114

#### OHIO

TWELGRENN ENTERPRISES  
P.O. Box 16, Bath 44210

#### TEXAS

MERRBACH RECORD SALES  
323 W. 14th St., Houston 77008

#### UTAH

VERN YATES DISTRIBUTORS  
436 E. 4th So., Salt Lake City 84111

#### WASHINGTON

A&K RECORD DISTRIBUTORS  
P.O. Box 24106, Seattle 98124  
WESTERN DANCE DISTRIBUTORS  
1230 1/2 Westlake Ave. N., Seattle 98109



# FUN VALLEY

## SQUARE DANCE RESORT

SOUTH FORK COLORADO 81154

### 1972 PROGRAM

WEEK-END MAY 12-13-14:



Melton Luttrell  
Fort Worth,  
Texas



Dale Cassiday  
Greeley, Colo.



Jack & Darlene  
Chaffee  
Aurora, Colo.

WEEK-END MAY 19-20-21:



Ben Coleman  
Denver, Colo.



Dean Hood  
Wheatridge,  
Colo.



Jack & Darlene  
Chaffee  
Aurora, Colo.

ROUND DANCE WEEK  
MAY 21 - MAY 27:



Jack & Darlene  
Chaffee  
Aurora, Colo.

Additional staff  
to be announced  
in next months  
SQUARE DANCING

MAY 28 TO JUNE 3:



Gaylon Shull  
Dighton, Ks.



Johnny Mathis  
San Antonio,  
Texas



Bob & Wilma  
Anton  
Kinsley, Ks.

JUNE 4 TO JUNE 10:



Harper Smith  
Celina, Tex.



Johnny LeClair  
Riverton, Wyo.



Bill & Joan  
Montney  
Yuma, Ariz.

JUNE 11 TO 17:



Don Franklin  
Arvada, Colo.



Ernie Kinney  
Cantua Creek,  
Calif.



Dingie & Dorothy  
Wheeler  
Madera, Calif.

From June 18th to August 20th we do not have institute dancing. We will have an open square dance every night. Write us for information concerning our mid-summer program.

AUGUST 20 TO AUGUST 26:



Jon Jones  
Arlington, Tex.



Sleepy  
Browning  
Jayton, Tex.



Charles & Fran  
Maris  
Hurst, Tex.

AUGUST 27 TO SEPTEMBER 2:



Cal Golden  
Hot Springs,  
Ark.



Chuck Bryant  
San Antonio,  
Texas



Ernie & Naomi  
Gross  
Syracuse, Nêbr.

SEPTEMBER 3 TO 9:

Staff to be announced  
in next months  
SQUARE DANCING

SEPTEMBER 10 TO 16:



Don Franklin  
Arvada, Colo.



Jerry Thole  
Wichita, Ks.



Tom & Kay  
Pell  
Wichita, Ks.

SEPTEMBER 17 TO 23:



Lee Swain  
Arlington,  
Texas



Marv Lindner  
Lakewood,  
Calif.



Art & Evelyn  
Johnson  
Long Beach, Ca.

SEPTEMBER 24 TO 30:



Bob Parrish  
Rawlins, Wyo.



Dick Parrish  
Hobbs, N.M.



Bud & Shirley  
Parrott  
Albany, Ore.

Fun Valley is a square dance resort owned and operated by Mack & Jean Henson. The motel rooms are large and modern, the cabins are 2 or 3 bedroom & will accommodate 2 to 4 couples. The trailer park has complete hook-ups and a clean modern bath. Our prices will remain the same as 1971.

For reservations or a free colored brochure with complete information write:

Nov. 1st to  
May 1st

Mack & Jean Henson  
2050 Elmwood  
Abilene, Texas 79605

May 1st to  
Oct. 31st

Mack & Jean Henson  
Fun Valley  
South Fork, Colo. 81154



# Faulkner's

## SQUARE DANCE and WESTERN SHOP

**NEW!!!**

RINGO



Sizes 4 to 10  
M & N Widths.  
Colors —  
Black or White **\$8.95**  
Gold or Silver **\$10.95**  
Postage - 75c per pr.

**THE PETTICOAT THAT MAKES  
YOUR DRESS SAY, "LET'S DANCE"**

Our fullest and prettiest  
3 full flounces — 2 of  
nylon horsehair and one  
of sheer to give a smooth  
feel. A dancer's delight.  
Sizes P-S-M-L. Colors: black,  
white, red, blue, pink, hot  
pink, royal. Also combinations  
of Kelly/lime/yellow: Brown/  
beige/tan: Multi-pastels.

**\$14.00**

#588



Mailing charge \$1.00 **\$16.00**



Now available—the popular  
mid-thigh length petti-pant  
made of nylon tricot instead of  
cotton batiste. Rows of  
matching lace shirred in with  
elastic thread. Sizes S-M-L.

White and colors.

Mailing charge 50¢

#N-24

**\$7.00**

**8916 Troost Ave., Kansas City, Mo. 64131 • Phone (816) 444-3110 • Open Thurs. Eves.**

funds (an estimated \$25,000) for the tour, members have sponsored three carnivals, held a number of candy sales and worked on ticket sales for their own revue which was held this past Fall. In addition to all of this, they are giving shows for conventions and organizations in the Pacific Northwest to help with the funds.

Although these young people are not asking for donations and are indeed working hard to earn the necessary funds, nevertheless any outside help would be greatly appreciated. Any-

one desiring to aid may contact "Red" Henderson at the Administration Building of the Spokane Public Schools, W825 Trent Avenue, Spokane, Washington 99201.

### SQUARE DANCE INVOCATION

The Municipal Auditorium in New Orleans was the setting for the 14th Greater New Orleans Square Dance Association Festival in August. Present at the festival was The Reverend Elmo L. Romagosa who gave the following invocation, which the members of the organization found inspiring and would like to

## White Lightning and Blue Bolt Record Co.

### New Releases

#### "BEAUTIFUL KATIE"

**WHITE LIGHTNING No. WL 502** Written and Called by the Old Master — Bill Castner

This is a Re-Release of the old tune that Bill did a few years back and is in much demand so we have re-released this dance as it was no longer in press.

### RECENT RELEASES

#### Our First Round Dance . . . "BINGO WALTZ"

**WHITE LIGHTNING No. WL 1R**

Choreographers - Bill & Gretchen Castner

#### "KNOCK THREE TIMES"

**WHITE LIGHTNING WL No. 501** Written and called by the Old Master himself—Bill Castner

#### "SQUARE DANCE HILLBILLY FEVER"

**BLUE BOLT No. BB101** Written and called by Lee Buckingham

#### "NEVER ENDING SONG OF LOVE"

**BLUE BOLT No. BB102** Written and called by Mike Luna

**WHITE LIGHTNING & BLUE BOLT RECORDS P.O. Box 482 Alamo, Calif. 94507**





BOB  
VAN ANTWERP

BE HAPPY  
GO LUCKY

# LUCKY RECORDS

BE HAPPY  
GO LUCKY



WAYNE  
WEST

## LR-008 – “My Feets Too Big”

CALLED BY: BOB VAN ANTWERP

## LR-009 – “Rhythm Vamp”

(To be used as a patter or singing call)

CALLED BY: WAYNE WEST

LUCKY RECORD CO. P.O. BOX 5008

LONG BEACH, CA 90805

share with others.

*ALMIGHTY FATHER, we ask your blessing upon this 14th festival of the Greater New Orleans Square Dance Association.*

*IN YOUR HOLY BOOK, it is written that “there is a time to weep and a time to laugh, a time to mourn and a time to dance,” and that the holy King David “danced with all his might before the Lord.”*

*TEACH US, O DIVINE MASTER, of the program of life ever to promenade only on the path which is straight and narrow and never*

*to miss our call either by allemanding with evil or do-si-do-ing with temptation.*

*AS WE DAILY WEAVE the ring of life’s years may we always tag the line of your commandments in readiness for life’s final grand march so that with a bow to our partner and corners all, we may hear these words of welcome from Heaven’s Almighty Caller: Well done good and faithful servant.*

A REMINDER — Our deadline for copy for Square Dance Vacations listings, which will appear in the April magazine, is February 1st.



## NEWCOMB

TR-1640M-E2

40 Watt Amplifier

Callers' net \$289.50

List Price \$434.25

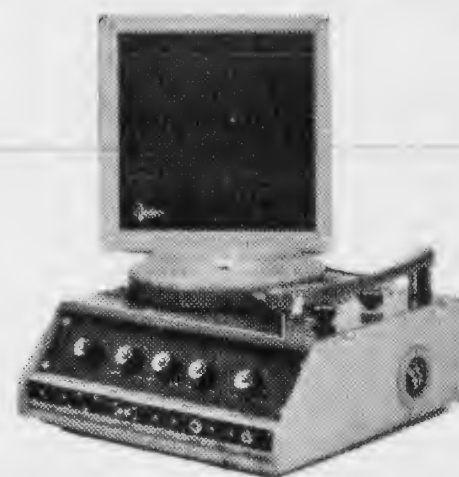
TR-1625

25 Watt Amplifier

Callers' net \$186.95

List Price \$280.43

Prepaid anywhere in U.S. if check in full accompanies order  
Pennsylvania Residents add 6% Sales Tax.



### ALSO AVAILABLE

TR-1640M-HF2

40 Watt Amplifier

Callers' Net \$314.50

List Price \$471.75

TR-1656M-HF2

56 Watt Amplifier

Callers' net \$343.10

List Price \$514.65

TRS-1680-KN2

80 Watt Amplifier

Callers' net \$595.00

List Price \$892.50

☆ These along with 72 other models are available ☆

# ATTENTION CALLERS!

PREVIEW ALL OF THE NEW SQUARE DANCE RECORD RELEASES BY TAPE.

WRITE FOR FURTHER INFORMATION.

### RECORDS

We sell all round and square dance record labels postpaid.

RD #2, MONTROUSEVILLE, PA. 17754

**HARLAN'S RECORD CENTER**

Phone (717) 435-0460



## GO FAR WEST—WHERE FUN IS BEST

4th FAR WESTERN SQUARE DANCE CONVENTION  
PORTLAND MEMORIAL COLISEUM, PORTLAND, OREGON

JULY 13-14-15, 1972  
CALLER CLINIC LEADERSHIP PARADE Your participation in all events is cordially invited  
TEENAGE DANCE EXHIBITIONS SEWING

Air Conditioned—Sound by Hilton—All activities under one roof  
12 featured callers—complete Round Dance Program  
Square Dance Parade—Sat. A.M.

### PREREGISTRATION:

Herb & Betty Saunders  
5270 S.W. Cherry  
Beaverton, Oregon 97005  
Phone (503) 643-3370

### HOUSING:

Warren Kelly  
8733 N.E. Sumner  
Portland, Oregon 97220  
Phone (503) 252-2774

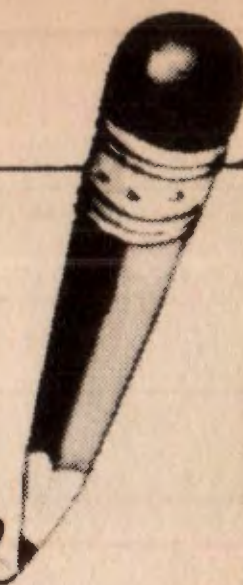
## Join Wally and Maxine Schultz

### on a fantastic CARIBBEAN CRUISE



Leave the snow behind and for seven days enjoy the luxury of main deck cabins on the Carla "C." The dates are from March 25 through April 1, 1972. You'll visit Curacao, Caracas, Trinidad, Martinique, St. Thomas and San Juan. The ship is your home. Your neighbors are square dancers. Interested? Then write for a brochure to The American Square Dance Workshop (Caribbean Cruise), 462 N. Robertson Blvd., Los Angeles, Ca 90048.

## Square Dance Date Book



- Jan. 8—Cloverleaf Friendship Anniversary, Clearwater Audit., Clearwater, Florida
- Jan. 14-16—24th Annual So. Arizona Sq. & Rd. Dance Festival, Community Center Exhibition Hall & Arena, Tucson, Ariz.
- Jan. 22—Cross Country Sounds, New Westminster Rec. Centre, New Westminster, B.C., Canada.
- Jan. 26—Golden Rocket Dance, Ben Hill Gym, Atlanta, Ga.
- Jan. 28-29—21st Annual Festival of Callers' Ass'n of Greater Kansas City, Nat'l Guard Armory, Kansas City, Kansas.
- Jan. 29—Ogallala Boothill Swingers Nite Owl Dance, Crescent Ballroom, Grant, Nebr.
- Jan. 29—Contra & Quadrille Workshop, Lochwood Barn, Skippack, Pa.
- Feb. 2—14th Annual Funstitute, Crestview School, Salt Lake City, Utah
- Feb. 4-6—8th Annual Aloha State S/D Convention, Honolulu, Hawaii
- Feb. 11-12—11th Ann. Okefenokee Square Up, City Audit., Waycross, Ga.
- Feb. 18-19—19th Annual Azalea Trail Sq. & Rd. Dance Festival, Municipal Audit., Mobile, Ala.
- Feb. 19-20—Kross Roads Squar-Rama, Fresno Convention Center, Fresno, Calif.

(more dates on page 78)



## DANCE CLUB BADGES

Plastic Paper Slot or Tape Indent  
and Engraved Badges

• WESTERN PLASTIC PRODUCTS •  
1701 MAGNOLIA AVE., LONG BEACH, CALIF. 90813

Send today for full details and prices

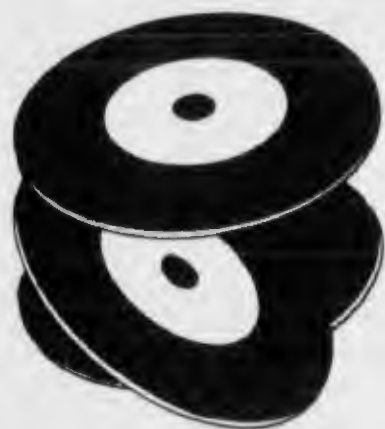




# CALLERS



DON'T YOU WISH YOU COULD HEAR  
ALL THE NEW RELEASES FIRST  
AND THEN DECIDE WHAT YOU  
WANT TO USE?



NOW

FOR THE CALLERS  
OF THE  
70's



AN UP-TO-DATE SERVICE TO KEEP YOU CURRENT ON ALL  
THE GREAT AND NEAR-GREAT IN SQUARE DANCE RECORD-  
INGS. NOW, AT A COST OF LESS THAN (1) ONE SQUARE  
DANCE RECORD PER MONTH, YOU CAN HEAR **ALL THAT'S**  
**NEW WHILE IT IS STILL NEW!** NOW YOU DON'T HAVE TO  
WAIT TILL RELEASES BECOME "MUSEUM PIECES" OR  
"CLASSICS" BEFORE THEY BECOME A PART OF YOUR PRO-  
GRAM. NOW YOU DON'T HAVE TO RELY ON SOMEONE ELSE  
TO SEND YOU JUST A "FEW" OF THE NEW RELEASES TO  
DETERMINE WHAT YOU'LL USE...

★ ★ ★



FOR COMPLETE INFORMATION WRITE  
**HANHURST'S TAPE & RECORD SERVICE**



P.O. BOX 3265.....POUGHKEEPSIE, N.Y., 12603





## BADGES!

SQUARE DANCE  
CLUB BADGES ♦  
FUN BADGES ♦  
NEW — DANGLE BADGES ♦

ATTRACTIVE — ENGRAVED — INEXPENSIVE

Free Catalog

**L & A PLASTICS, Inc.**

(Badge Div.)

415 W. NORTHERN AVE., PUEBLO, COLO. 81004

## scope records



EARL RICH

SC 551  
"I COULD HAVE  
LOVED YOU FOR  
A LIFE TIME"

Caller: Jeanne Moody,  
Salinas, Calif.



JEANNE MOODY

SC 552  
"NEVER ENDING SONG OF LOVE"

Caller: Earl Rich, Reno, Nev.

### Recent Releases

SC 550 — "DON'T WORRY ABOUT THE MULES"

SC 549 — "HAZEL EYES"

SC 548 — "LIES"

SC 310 — HOEDOWN

"LITTLE FIDDLE"/"FLOWERS FANCY"

**All Sunny Hills Releases Available!!**

**Ask your favorite dealer**

P.O. BOX 1448, SAN LUIS OBISPO, CA 93401

Feb. 26—Sq., Rd. & Folk Dance Federation  
Winter Festival, Aberdeen, So. Dakota

Feb. 26—Leap Year Stomp, New Westminster  
Rec. Centre, New Westminster, B.C., Can-  
ada

### SQUARE DANCING IN THE ORIENT

On a recent American Square Dance Work-  
shop tour, seventy-six square dancers traveled  
to the Orient where they were feted at a dance  
in Tokyo. Planned and executed by the Tokyo  
Callers Association and the Far East Square  
Dance Association, the event was held at the



Prince Makassa (left) with Marie and Don Armstrong,  
Maxine and Wally Schultz at the Tokyo square dance.

Meguro Park Lanes bowling alley. Over six  
hundred dancers from all parts of Japan were  
on hand to welcome the Americans. Tour es-  
corts Wally and Maxine Schultz and Don and  
Marie Armstrong joined with Masaru Wada,  
Tac Ozaki and Motoza Asanuma to call the  
squares and contras for the evening program.  
The group was also honored by the presence  
of Prince Makassa who participated in the  
dancing with the Japanese and Americans.



## SWINGIN' VACATIONS IN 1972

*Presented by UNITED SQUARES*

ROME and AMSTERDAM..... leaving March 6

CARACAS and ISLE de MARGARITA

South America..... leaving March 18

BARBADOS in the Caribbean..... leaving April 18

HAWAII (five islands)..... leaving July 8

Write to AL & BEA BRUNDAGE, 83 Michael Rd., Stamford, Conn. 06903  
for full information and brochures



Let Your Square Dance Clothier Help You

# Dress for the Dance



## ALLEMANDE SHOP

250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

## AQUA BARN WESTERN SHOP

15227 S.E. Maple Valley Hiway, Renton, Wa. 98055

## B & D WESTERN SHOP

3509 First Ave., S.W., Hickory, N.C. 28601

## B-BAR-B SQUARE DANCE APPAREL: Fabric & Trim

1538 Main (Speedway), Indianapolis, Ind. 46224

## BILL & VALS CARRIAGE HOUSE

140 E. Butler Ave., Chalfont, Bucks Co., Pa. 18914

## THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

## BUCK & SANDY'S WESTERN WEAR

Route #3, Box 80, Fairmont, W. Va. 26554

## BUTTONS & BOWS SQUARE DANCE SHOP

Coburn Ave., Pelham, N.H. 03076

## CALICO HOUSE

1166 Hooksett Rd., Manchester, N.H. 03104

## C BAR L SADDLERY

RR #3 (Hwy 2 & 450 E) Valparaiso, Ind. 46383

## CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

## CIRCLE C WESTERN WEAR

262 Worcester St., No. Grafton, Mass. 01536

## CIRCLE EIGHT WESTERN WEAR

12146 California Street, Yucaipa, Calif. 92399

## DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

## THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

## DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

## DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

## DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

## DO-SAL SHOPPE

1604 W. 23rd St., Independence, Mo. 64050

## THE DO-SA-DO SHOP

137 West Main St., Alhambra, Calif. 91801

## DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

## DUDES & DOLLS SHOP

5628 E. Washington St., Indianapolis, Ind. 46219

## E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

## ED & MAREA'S SQUARE DANCE SHOP

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832,  
Erie, Pa. 16506

## F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

## MADelyn FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

## IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

## KA-MO INC.

5001 Douglas MacArthur, N.E., Albuquerque,  
New Mex. 87110

## MANN'S SQUARE THRU

24 New Road, E. Amherst, N.Y. 14051

## MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

## McCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

## MODERN SQUARE DANCE CORRAL

2017 E. Michigan Ave., Lansing, Mich. 48912

## NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

## PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

## PEG'S SQUARE DANCE SHOP

47 Weller Ave., Pittsfield, Mass. 01201

## RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

## ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

## RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

## SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

## THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Freeway), W. Covina, Calif. 91790

## SQUARE DANCE CORNER

2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

## THE SQUARE DANCE SHOPPE

2319 S. Seneca, Seneca Center, Wichita, Kan. 67263

## SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

## S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

## TWIRLING FASHIONS S/D & WESTERN WEAR

1256 Evergreen Ave., Pittsburgh (Millvale), Pa. 15209

## THE WESTERN SHOP

112 N. Orange, Fredericksburg, Texas 78624

## KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

## SQUARE DANCING

MAGAZINE  
MAY BE PURCHASED  
AT THESE STORES

STORES handling square dance clothing are invited to write Square Dancing for information regarding a listing on this page.



FRANK  
GRUNDEEN



*"He took one taste of her cucumber and okra salad at last month's pot luck dance."*

## CALLERS and TEACHERS THESE ARE FOR YOU!

**BOOKS**  
**\$8.95 ea.**  
Postpaid

**\$9.95**  
Canada

**\$10.50**  
U.S. Air

**\$12.50**  
Canada  
Airmail

**THE FUNDAMENTALS OF CALLING:** Master the art of calling hash without memorizing. 275 pages; 39 chapters; takes you every step of the way.

**HOW TO TEACH MODERN SQUARE DANCING:** Teach new dancers even though you've never taught before. 238 pages; 45 detailed lessons; teach 20 basics or 100.

**MONTHLY NOTES:**  
**\$9.95**  
for 12 issues

**HASHING IT OVER:** Gives you a continuing source of experimental and standard material plus how to use it. Zeros and equivalents, challenge corner, caller clinic, etc.

**CALLER TRAINING TAPES:**

Nothing like them. Learn hash calling principles by listening and dancing. Send for subject and price list.

Order From: **JAY KING**

**P.O. Box 462, Lexington, Mass. 02173**

Mass. residents add 3% sales tax to base price